

FRONT: GORILLA VS. BEAR, PT.2 - 10 / FILM: KEN PARK - 42 / ARTS: THE WORKS - 48

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

JUN 24 2004

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**JANE
MONHEIT**
BRINGS SOME
OLD FASHIONED
GLAMOUR TO
THIS YEAR'S
FESTIVITIES
[BY CHAD HUGULAK - 31]




BALLOT INSIDE

JAZZ CITY

VUEWEEKLY



Vue Weekly needs you. In our July 8th issue, we'll be presenting our second-annual BESTEST OF EDMONTON AWARDS. Yep, it's getting to be a city institution, alright. As those of you who read last year's edition of BESTEST OF EDMONTON know, this isn't one of your typical "best of" reader response features. The BESTEST OF EDMONTON isn't about ranking competing stores or giving free plugs to our advertisers (as much as we love you guys!)—it's about celebrating the quirky, idiosyncratic *un*-advertised parts of our great city that make it so unique. At this very moment, our writers are hard at work compiling dozens upon dozens of entries that'll reveal cross-section of Edmonton you've never seen before. But we want your witty ideas as well. So mail (BESTEST OF EDMONTON c/o Vue Weekly, 10303-108 St, T5J 1L7, e-mail (bestest@vueweekly.com) or fax (426-2889) your responses to these survey questions, using as many or as few words as you like, and we'll publish the most creative suggestions we receive on July 8 along with our own comprehensive list. Deadline is July 1. Be on your best behaviour.

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- Bestest thing about Whyte Ave? Worstest? _____
- Bestest ethnic neighbourhood? _____
- Bestest Edmontonian role model? Worstest? _____
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- Bestest public washroom? Worstest? _____
- Bestest festival? Worstest? _____
- Bestest entertainment bargain? _____
- Bestest place in Edmonton to fall in love? Worstest? _____
- Bestest place in Edmonton for a cheap date? Worstest? _____
- Bestest way to use the downtown Bay Building? _____

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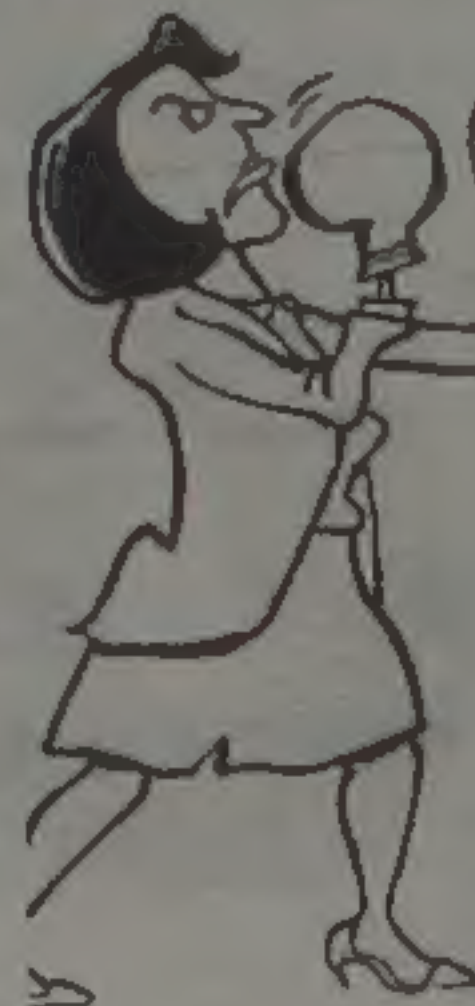
ON THE COVER

If the chart-topping success of Diana Krall and Norah Jones are any indication, the record-buying public sure does love listening to gorgeous women crooning jazz. Jane Monheit isn't quite in Diana and Norah's league yet when it comes to sales, but for someone with a voice (and a face) this lovely, that likely won't be the case for long • 31



FRONT

The political platforms and interspecies pugilism continue in Gorilla vs. Bear, round two • 10



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three
dollar
bill

BY RICHARD BURNETT

You make me feel

Me'shell Ndegéocello can't stand doing interviews. "As long as they're on the phone," she tells me over the phone. "I'm painfully shy."

The dyke icon may be shy, but Ndegéocello sure knows her mind and speaks it. It's an attitude that informs her music, especially her latest jazz project, the Spirit Music Sextet, which she is touring at jazz festivals across Canada this summer. (She plays the Starlite Room here in Edmonton on Monday, June 28, sharing a bill with Jaga Jazzist.)

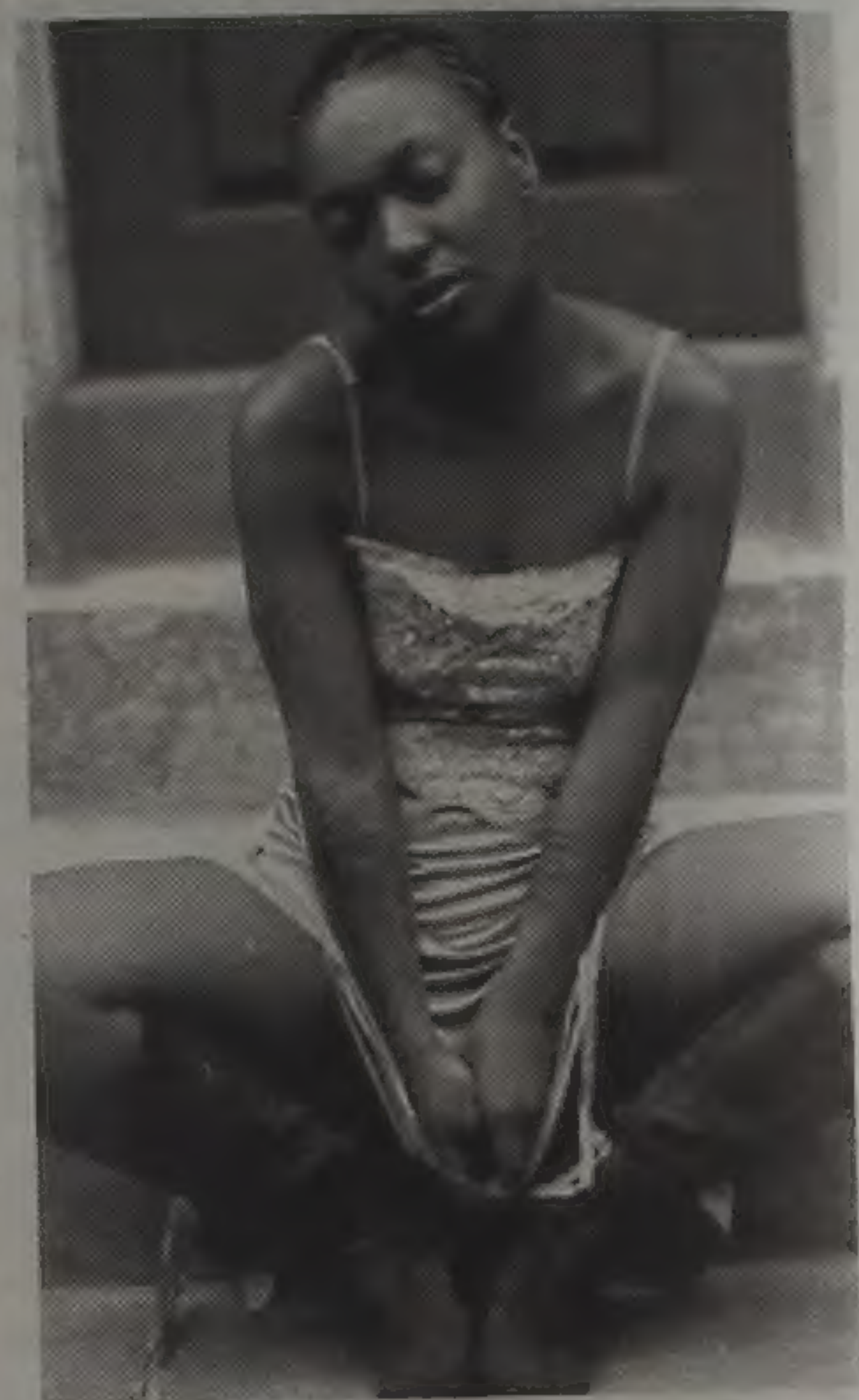
"We've been playing together the last 10 months," Ndegéocello explains. "It's really spiritual music that's groove-oriented. I hope people come with open minds. I try to tell people, 'If you say you're a real fan, then you know where I'm trying to go.' We're an improv band. There are no vocals."

No vocals from one of the finest funk divas ever?

"No vocals."

Now this is the stuff of legend. Ndegéocello could be cross-promoting her fifth and latest album, *Comfort Woman*. But the progressive bass player—the first woman to win Bassist of the Year from *Bass Player* magazine—has never really played by the rules. Instead, she's cross-promoting her upcoming album, *Dance of the Infidels*, which she recorded with her sextet.

Still, her unconventional approach has served her well, catapulting Ndegéocello into the rarefied world of the artists' artist. Born Michelle Johnson in Berlin in 1969, the socially conscious Ndegéocello (which is Swahili for "free like a bird") was raised in



Washington, D.C. by her father, jazz saxophonist Jacques Johnson. Self-

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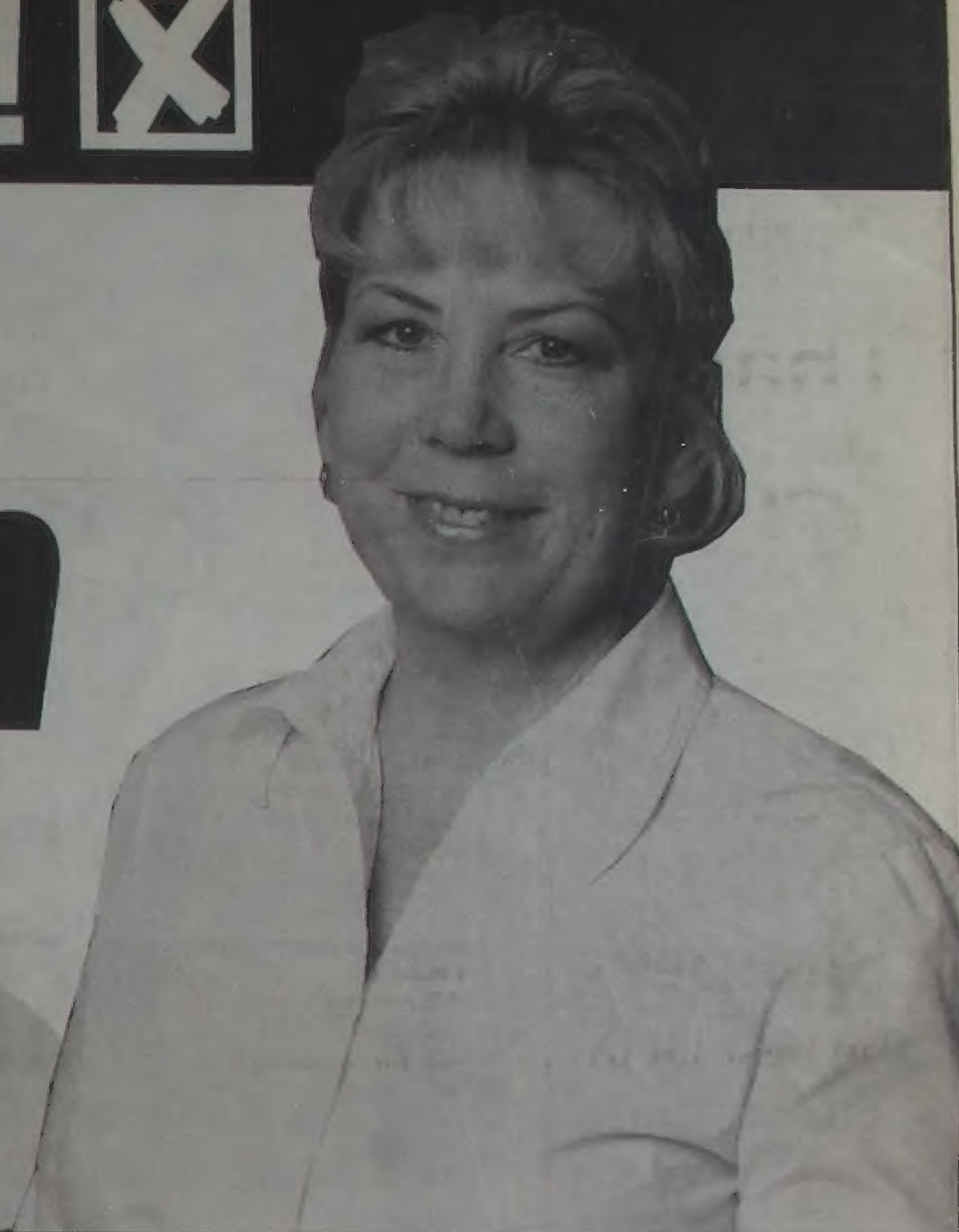
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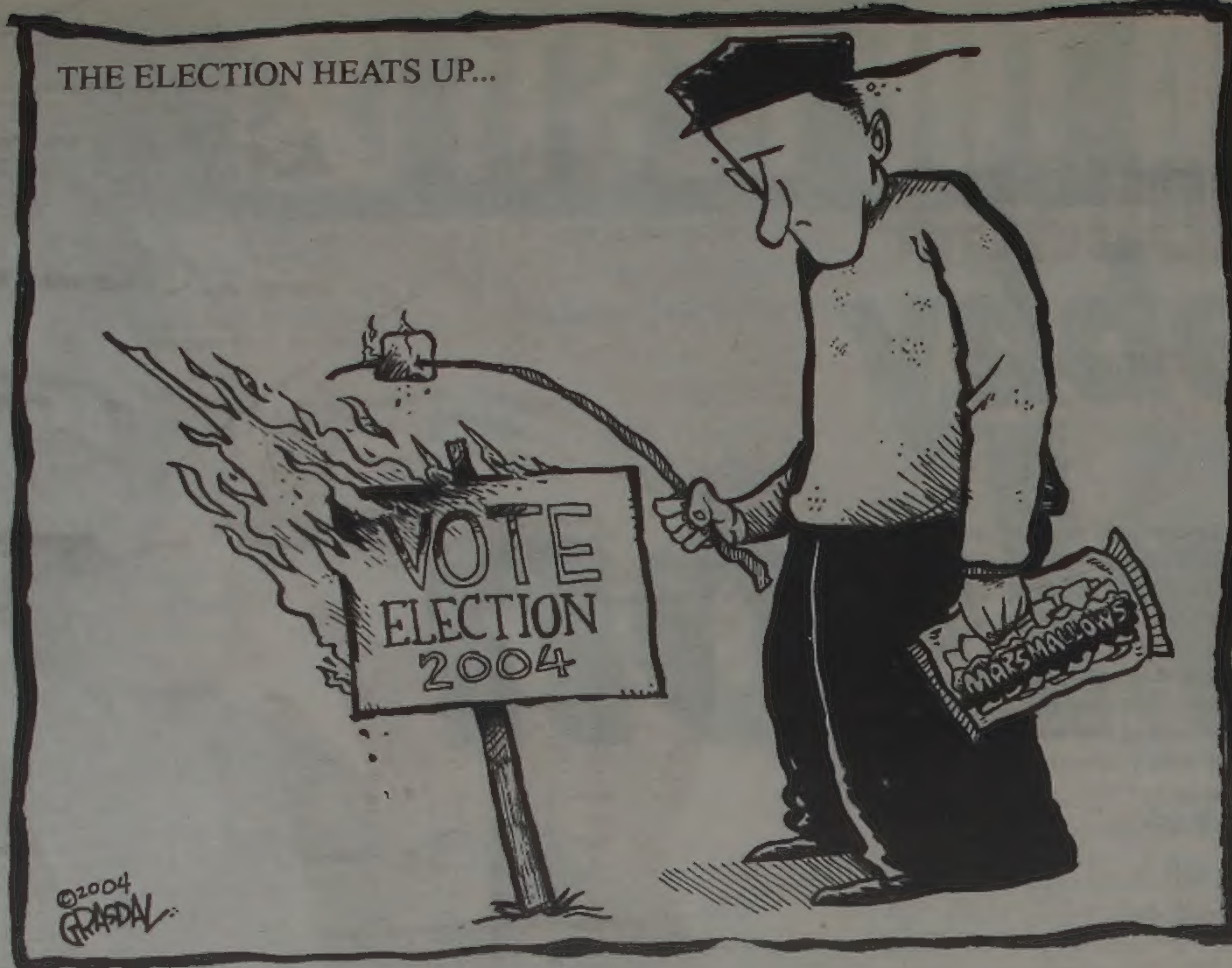
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THE ELECTION HEATS UP...



life
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By CHRIS BOUTET

Men in blue on Whyte

As my friend and I drove home down Whyte Ave last Saturday night, I managed to count no fewer than five cop cars pulled over, lights flashing, their drivers making arrests in five different locations spanning just a few blocks. And it occurred to me that, man, considering we're the capital of the personal-freedoms-horny hotbed of libertarianism that Alberta all too often seems to be, we Edmontonians sure seem to love authority. I mean, City Council can't even begin to take the preparatory inhale required to mention the first syllable of the phrase "smoking ban" without making a fistful of restaurant owners and newspaper columnists lunge out of their chairs like recently-bitten zombies slaving for personal property rights instead of brains. And gun control? Ho! Can you believe that the gov'nment actually wanted us to register our firearms? These are our guns, for God's sake! How dare they try to regulate our right to shoot things with other things? Next thing you know, we'll have to register our pants! And our chairs! And then one day, when we least expect it: bam! Barcodes tattooed on everyone's necks.

Yeah, we're pretty opposed to the concept of big government all right, but then strangely, even as we collectively push away myriad forms of political interference in our lives, we use the other hand to give a one-armed, back-

slappin' buddy-hug to another form of social authority: the police—and in particular their presence on Whyte.

Now, I know it's been almost three years since the Canada Day Riot that convinced us to vastly increase police visibility on Whyte. Most of us are pretty used to it by now, but trust me: it's not normal. Take a stroll down St. Catherine's in Montreal, Ottawa's Elgin Street, Granville in Vancouver or even Calgary's newly-christened Red Mile sometime, and count how many officers of the peace you come across. Now grab a calculator, take that number and add seven. Now double it. Now add two zeros and an eight. Got it? Now, if you turn the calculator upside-down, the readout should spell "BOOBLESS"! Isn't that funny? Because the person reading it will think that they don't have breasts! Ha! But additionally, and more pertinent to my actual point, that number also expresses the number of cops you'll find strutting around Whyte on any given drinking night. That's right: 55,378,008 cops.

Alright, well, maybe I'm totally exaggerating. In fact, I quite clearly am. But my point, however weakened it may be by my insistence on reckless hyperbole, is that I've been down all those aforementioned bar strips on a Saturday night at some previous time in my life, and I can safely say that there is an inordinate amount of police presence on Whyte in comparison to other strips in much larger cities. Whether it's a good thing or a bad thing, I can't say for sure. It's just, you know, noticeable. Really noticeable. Like, hey—that's-the-15th-cop-I've-seen-in-two-blocks kind of noticeable. And yet no one really seems to mind.

Now, I suppose there are a few possible reasons for Edmontonians to support this. On the one hand, maybe Whyte Ave is actually such a lawless wasteland of depravity and indulgence that the public feels it has to be held under close watch at all times with

police, cameras and a big ol' expensive helicopter just to keep it from erupting into a hellstorm of fistfights and looting every warm night of the year. This reasoning, of course, depends heavily on the opinion that every Saturday is just another Canada Day waiting to happen, and the only reason why another one hasn't happened is the added police presence in place keeping it in check. On the other hand, it's possible that from a officer's-eye view, Whyte Ave is a sacred hunting ground, a seemingly inexhaustible stock of public drunks, jaywalkers and speeders with overly tinted windows just waiting to be turned into revenue-generating tickets. Maybe public sentiment doesn't enter into the equation at all, and the cops are going to swarm Whyte Ave and start posting fines whether we like it or not.

But then again, on the other, less common third hand, Edmonton has only one markedly "cool" area to speak of, so I suppose it makes sense to concentrate your policing efforts in that one spot where every suburbanite and professional drinker with 20 bucks in their pocket comes to hone their public retardation skills to the point of fine art. And if this is the case, what does this say about us? Are Edmontonians really so much more insane and drunk than the bar patrons of any other major city that we need this kind of authority in place to keep things under control? Maybe we are. Maybe it's that same don't-tread-on-me Albertan sentiment that actually necessitates this kind of social control. Maybe there would be a riot every night if we weren't constantly being watched. That or, you know, we support a strong police presence because it allegedly only affects "lawbreakers," while we resist other forms of social influence because they affect all of us.

Who knows? If you do, give me a call. I'll just be sitting here trying to figure out what other dirty things I can spell on this calculator. ☺

6/22/04, U of A SUB

The closed courtyard created by the angles of the Physics and V-Wing buildings at the U of A—Hugh Knowles Court—is like some kind of Children's Bible illustration in the brightness of evening: a flock of happy ducks in the pond, a bunch of crows, a renegade magpie, chickadees, sparrows, nuthatches, pigeons... and a couple squirrels, their freestyle chittering representin' mammal-style, yo. Too bad there's politics going on, elsewhere on campus, that needs attending to.

Not too too bad—just sort of lame. Edmonton-Strathcona is a real hotspot, an all-eyes affair in whose shifts can be read the shifts of the nation, a bare-knuckle fight. A real political junkie doesn't want another forum like this one in SUB's Relaxodrome; he wants a *debate*. This thing is like a thermos of coffee—scalding hot inside but pleasantly, harmlessly cool to the touch. Only infrequently was any spilled on us, so we could feel the heat. Like when Sir Mootpoint of Rightwing Manor thought it'd be a good idea to take a syntactically-muddled run at NDP candidate Malcolm Azania over so-called racism: "If you did not have to apologize, what would you have not told us? What would we have not learned?"

Whoa. That backfired so hard, so back into Malcolm's hands, I momentarily figured the guy for a lefty plant. Boo, hiss. The candidate got to display his forcefulness and passion, tell his story of facing down skinheads at gunpoint, and soak up the applause and cheers as the Conservative, Green and Marxist-Leninist candidates stood up to say what a great guy he is. Even the Liberal, Debby Carlson, managed to cough out something about moving beyond past events or whatever. This was quite the 180-degree flipflop from her quoted outrage regarding Azania's fitness as a candidate back when she thought she could make some hay out of the thing, but that's Liberal for you. She knows where her votes are buttered.

Or does she? Poor Debby; I almost feel sorry for her. Her telephone-access-system diction can't hide that she's confused and scared, the perfect example of the nationwide Liberal tizzy. What's wrong with Canadians? Why can't they understand? We're the Liberals; we... we run this country! We made this country! Ingrates! Add to that the hurt she must feel when the voters don't seem to give a rat's ass about her long years of service to Alberta's Opposition, her yeoman service to the most ineffectual, hand-flapping rump of a Queen's Loyal in the nation... well.

My Liberal sisters and brothers of Strathcona, do I have to paint you a picture? Your boat (Paul Martin, Captain) is taking in water, swamped and listing, and your Deb can't bail worth shit. The only thing that can stop your neighbourhood from being represented (again) by a frontman for a dangerous and angry nebula of misguided, wrong and evil ideas is a New Democrat vote. I mean, do you hate windmills that much? —DARREN ZENKO

Safe as (White) houses

If it's called the National Security Policy, why does it make me feel so paranoid?

BY SHERYLE CARLSON

Lately, the people of North America have been bombarded with warnings of possibly impending terrorist attacks or other breaches of homeland security that could drastically affect our lives. We need to be afraid, we are told, and perhaps we really do. For Canadians it is within the context of this ever-growing culture of fear that the proposal to partner with the United States in creating a harmonized continental security policy doesn't seem that unreasonable; after all, we're told, what happened in the States on 9/11 could just as easily happen here. Or perhaps our lack of security facilities could facilitate another attack on American soil, this time originating from our side of the border.

From a practical perspective, synching up our security efforts may seem a rational thing to do. We recognize the necessity to keep the U.S. happy—they're our largest trading and defense partner, after all—and we further recognize that we Canadians need to be protected from "freedom-hating" terrorists. Every one of us needs to feel secure. But beneath this sheen of anti-terrorism, questions linger. How legitimate are the United States' interests in fighting this "war on terror," and by our increasing support to public enemy number one, are we actually putting ourselves at risk of being a terrorist target? And, more foreboding: are the extensive preparations that our governments are taking a precursor of horrible things to come?

Back in April, I attended a rally outside Deputy Prime Minister Anne McLellan's constituency office to pressure the Canadian government to bring human rights defender Mohamed Cherfi, a non-status Algerian, back into our country. Cherfi, categorized as a terrorist because of his nationality, was turned over to U.S. authorities under the pretext that he was not adequately "integrated." In a move that belied an unprecedented level of co-operation with what many feel is a policy of racial profiling on behalf of the American government, Cherfi was handed over by the Canada Border Services Agency, operating under the newly-created department of Public Safety and Emergency Preparedness, which McLellan heads.

While there, I filled in a form requesting an interview with McLellan on this issue. Being the novice no-name writer I am, I was surprised to get a call from her assistant to set

up a time. Coincidentally, that week, McLellan had just brought forward Canada's first National Security Policy (NSP), setting out an "integrated strategy and action plan designed to address current and future threats." A whole new can of worms had been opened, and I started to read up on the specifics of the policy and other related legislation to prepare myself.

A FEW OF THE MEASURES called for in the \$690 million NSP (which itself is part of our five-year, \$8.3 billion Anti-Terrorism Plan, which was introduced in December by our current non-elected prime minister, Paul Martin) are an increase in surveillance and intelligence capabilities, the implementation of facial recognition biometric technology on Canadian passports by 2005 and the creation of specialized Health Emergency Response Teams which would be better equipped to deal with large-scale disasters. My heart started to pound and my already heightened sense of paranoia overcame all others. What's going on? What are they preparing for? What do they know? Clearly, I had a lot to ask McLellan.

"The first and primary obligation of any government is the protection of the safety and security of its citizens," McLellan said. "When we introduced the [country's] first-ever comprehensive National Security Policy, we were taking up that obligation in a much more focused way than perhaps we have ever as a country before."

According to government releases, the policy has three main goals: to protect Canada and Canadians at home and abroad, to ensure Canada is not a base for threats to our allies and to contribute to international security. Intelligence, emergency management, public health, transportation, border security and international security are the six key areas for this "blueprint for action," as it's referred to.

It's no stretch of the imagination to say that Canada was forced to jump on the bandwagon to fight the war on terror, and now, many fear our own security policy is little more than a road map for appeasement of the White House, a borderline copy-and-paste of the United States' Homeland Security Act, which has kept the gears of their increasing military state well oiled. Taking the present state of affairs, such as the unsettling occupation of Iraq and takeover of Haiti, that fear could be justified; as our NSP and Anti-Terrorism Plan outlines

an increase to the flexibility of military support to our allies.

"There's no question that we as a nation, through our military and other means, want to do what's necessary to protect our citizens here at home," McLellan told me. "But we also want to do our share around the world. It may be in Afghanistan, as we've seen, it may be in Haiti, it may be through the further stage of the reconstruction process in Iraq."

KEN FERNANDEZ, a political affairs consultant and candidate for the Canadian Action Party in Montreal, expresses deep concern about the ramifications of being under order by the American military, and worries

FEATURE

that we could be aligning ourselves so perfectly with the Americans that our two countries could soon become interchangeable in the eyes of those who oppose U.S. foreign policy. "We should really look at how our ground forces are under command that is not answerable to us," he says. Other political journalists and activists have expressed extreme dismay at Canada's involvement in the illegal military occupation of Haiti, where a couple months ago, the U.S. led a coup over the democratically elected president, Jean-Bertrand Aristide. The U.S.-controlled regime change in Haiti recalls similar incursions into South and Central America, and Canada is now a participant.

When I asked McLellan if increasing military support to the U.S. would stir up hatred for Canada as well, she was noncommittal. "We will be looking at our strategic interests around the globe," she said,

"and where we as Canadians can help bring stability to parts of the world where states either have failed or are in the process of failing, whether that's through peacekeeping, civilian capacity building, helping these countries repair and rebuild their education and health systems, training future government managers and administrators, judges and so on. There is a lot as a nation that we can do globally which in turn make us safer here at home."

Also on the horizon is the pending Bill C7, also known as the Public Safety Act, which would give eight ministers emergency powers beyond parliamentary review, a bill which many fear will lead to a reintroduction of searches without warrants and a creation of a pool of military judges in case of martial law. Even more suspiciously, the Anti-Terrorism Plan "stakes to take steps to improve health security, including the implementation of the national smallpox procurement strategy," which, with a price tag of \$162 million, suggests that the Canadian government knows something the public does not, and is preparing for the worst.

A new strain of smallpox was created with a mouse gene in Australia reported ABC in 2001, and apparently Great Britain now holds the virus. Russia and the United States possess the only other two repositories of smallpox, but there are chances that some of Russia's holdings may have been shared or taken. The United States government has said there may be a smallpox retaliation for invading Iraq. (This was before they invaded Iraq.) Their Homeland Security Act gives the U.S. Department of Health and Human Services power to declare an emergency and order smallpox treatment that could

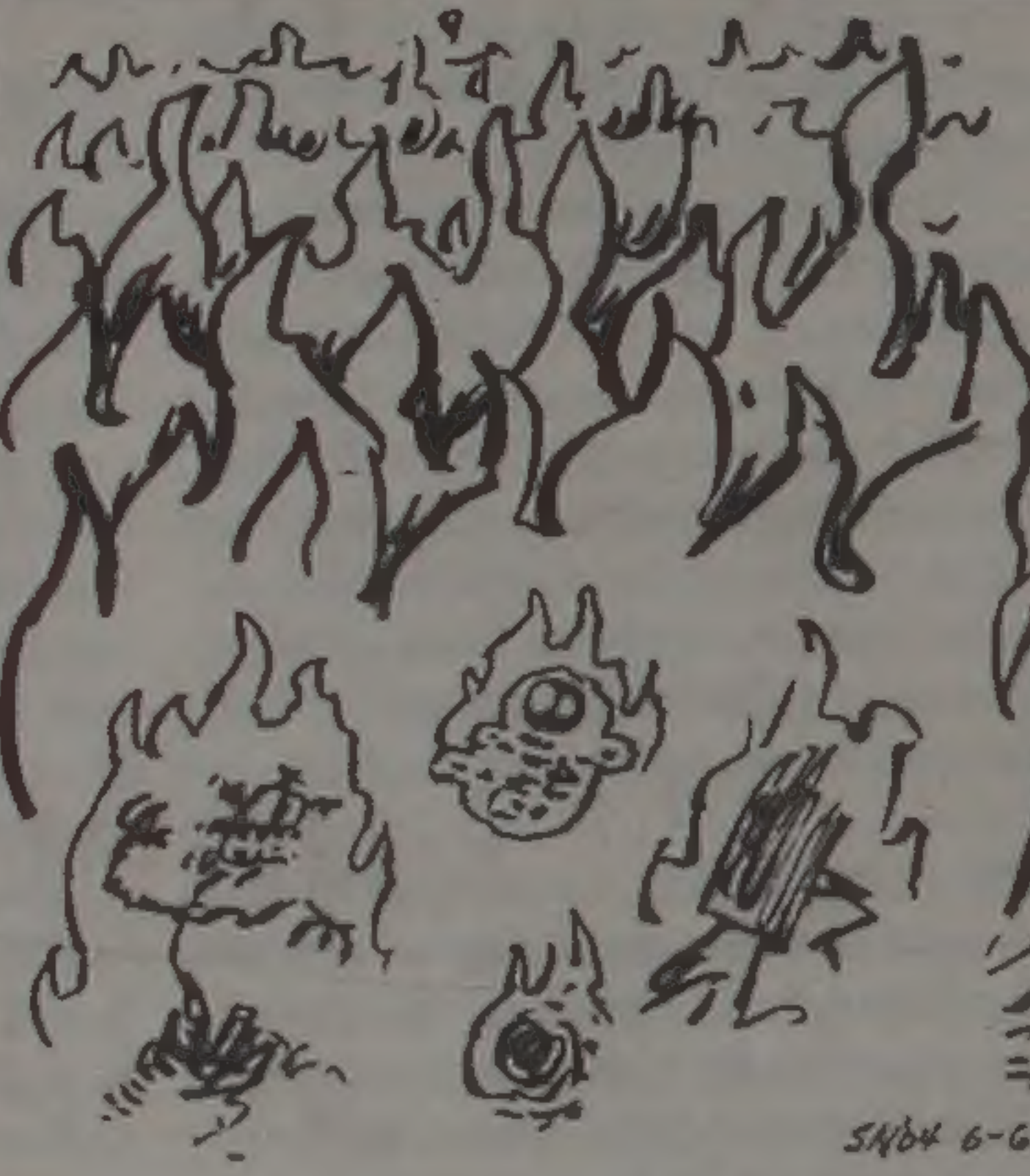
include forced immunizations, detainment and quarantines.

WITH STAKES THAT HIGH, Fernandez says, something must be up. "Governments do not embark on that kind of preparation without foreknowledge," he argues, "and many analysts—and indeed much of the documentary record—indicates that the events of the last few years were carefully orchestrated by the highest of echelons by certain nations. If we hold that to be the case, then we best take serious stock of the possibility of a bio-terror attack happening here, and all the more so since there seems to be growing talk about that in the mainstream media. They seem to be getting the public used to this notion, that this could happen."

Hopefully our government will indeed protect us, but in ways that do not involve draconian measures like those of the States. I hope we will wise up as to why there may be people who hate our take on democracy. By supporting the U.S. war on terror—whether by stepping aside as they buy out our resources and build defense weaponry on our land, or by financially investing in their geo-strategic land-grabs around the world—we are essentially complicit in the loss of innocent lives in wars and the destabilizing of poorer countries' economic systems.

"It's always about getting the balance right, as my colleague Irwin Cotler, the Minister of Justice, says," McLellan concluded. "Without security, it is not possible to talk about the other rights and freedoms that we Canadians take for granted and that we want to see protected. Without security, everyone lives in fear, and we see countries around the world where that is the case." ●





Haiku Horoscope

ARIES

(Mar 21-Apr 19)

George Bush will declare War on you this week when you Sink his battleship

LIBRA

(Sept 23-Oct 22)

Statistics show that There is probably a wolf About to eat you

TAURUS

(Apr 20-May 20)

All things come to those Who wait for them naked with A can of whipped cream

SCORPIO

(Oct 23-Nov 21)

It won't make sense now But pack some cheese down your pants And await your fate

GEMINI

(May 21-June 20)

Problems loom in your Life like mountains, or like some Other looming things

SAGITTARIUS

(Nov 22-Dec 21)

The forecast this week Is ugly with no chance of Erotic showers

CANCER

(June 21-July 22)

Here is your future: First, you're gonna rock, and then You're going to roll

CAPRICORN

(Dec 22-Jan 19)

You can have the pen I will take the sword, and we'll Settle this dispute

LEO

(July 23-Aug 22)

Free your mind, man—if You don't, its terrorist friends Won't be too happy

AQUARIUS

(Jan 20-Feb 18)

Your virtual sex Life gets a big boost from your Lack of a real life

VIRGO

(Aug 23-Sept 22)

Go with the flow and Speed that downward spiral up just a little bit

PISCES

(Feb 19-Mar 20)

You will survive the Jewel concert but you will Never be the same

by Jonathan Ball, Registered Fraud, www.jonathanball.com

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taught on bass, guitar, keyboards and drums, she became a permanent fixture in the go-go clubs of D.C. and was soon courted by several labels. In 1993 she became the first female artist signed to Madonna's Maverick Records and her genre-busting debut *Plantation Lullabies* made her a star.

She really found her stride, though, with the funk soul of her 1996 album *Peace Beyond Passion*, in which she sang about homophobia ("Leviticus: Faggot") and jealousy ("Who Is He and What Is He to You," which features the grooviest, buttshakingest bassline of the decade). Her songs have appeared on numerous soundtracks, she has scored films and composed for dance companies and has worked with everybody from Prince and Chaka Khan to Herbie Hancock and Missy Elliott.

Ndegéocello calls *Comfort Woman*, her "love album." "It was made out of love for someone I love very much,"

she says without saying who that person is. So is she in love? "Yeah, I'm always in love."

If she met the right person, I ask, would she marry her?

"I'd marry him or her," Ndegéocello says without missing a beat. She pauses, then says of the same-sex marriages in San Francisco earlier this year, "Anybody loving each other I'm way down for, legally or in the privacy of their own home. I'm just happy people are making commitments. I wish I saw more heterosexual people [seeking marriage] with such joy and happiness. I hope we're infectious." Ndegéocello was once married (to a man), so she knows of what she speaks.

Today, as she prepares to tour the Spirit Music Sextet in the middle of Gay Pride season—her favourite disco anthem, by the by, is Sylvester's "You Make Me Feel (Mighty Real)"—I offer her best wishes for her new band's summer tour across Canada.

But Ndegéocello has wishes of her own. "Have a good Pride, man," she says. "Enjoy." ♡

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The candidates keep wrestling with issues (and gorillas) in Vue's election guide

By CHRIS BOUTET

Well, here we are with just a few days to go until some less-than-complete percentage of us finally gets around to figuring out where the voting station is and dragging our butts in to have our say in the federal election. The candidates are down to the wire, and coffee sales are skyrocketing as campaign offices across Canada sacrifice sleep and social lives to complete "the big push," as it's being referred to in all the volunteer-list e-mails I've inexplicably become subscribed to over the last few weeks.

And, of course, this also marks the occasion of the "big push" for *Vue Weekly's* news "department" (consisting of, well, me), as we present to you this second installment of Gorilla vs. Bear, the paper-and-ink culmination of close to a month of compiling, interviewing and sighing audibly as campaign managers tell me that their candidate is a "very busy man/woman." (Oh really? I didn't realize that campaigns were, like, a lot of work or something. Thank you for clarifying that, my good sir!)

But hey: all bitterness aside, it's been quite the ride bringing our readers most every Edmonton candidate's answers to the questions stated in the box to the left. And sure, there were the inevitable stragglers and party-poopers who never got back to us, but don't forget: we're dealing with very busy people here. It's gonna happen.

Last week, we brought you interviews with the candidates for the ridings of Edmonton-Strathcona, Edmonton-Sherwood Park, Edmonton-Leduc and Edmonton-St. Albert. Now it's time for the rest. So without further ado, the possibly dramatic conclusion of Gorilla vs. Bear. Enjoy. Then vote. Or vote and then travel back in time and enjoy. The future, as they say, is in your hands.

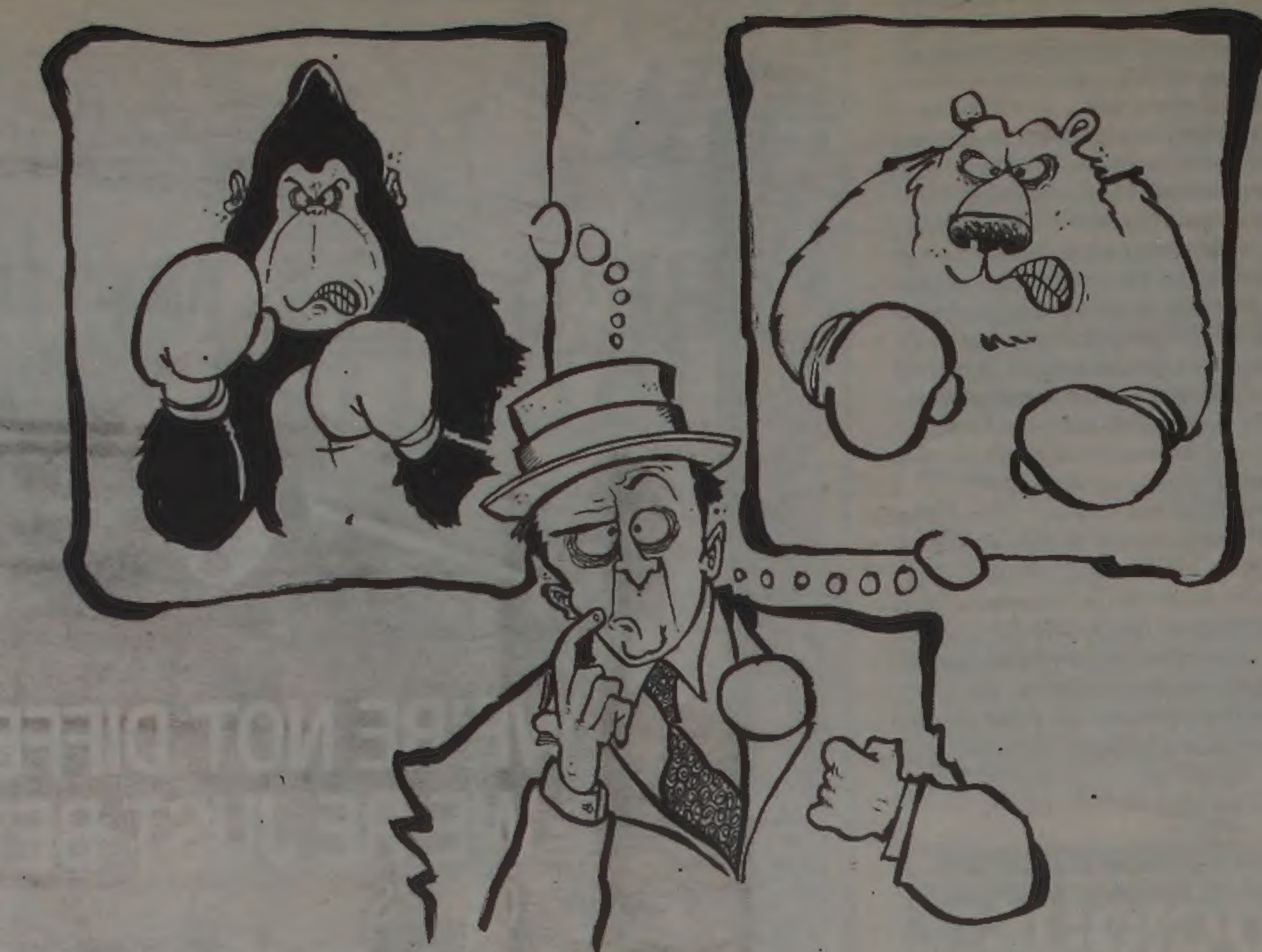
EDMONTON-CENTRE

This riding features five candidates representing the Conservatives, Liberals, New Democrats, Greens and the Marxist-Leninist Party.

Laurie Hawn (Conservative)

(1) I spent 30 years in Canada's Air Force flying fighter aircraft and commanding dedicated men and women in squadron and staff organizations. During those 30 years, I and my family lived, worked or played in every province and territory of Canada, as well as throughout western Europe and the United States, during which I gained much valuable insight into how Canadians think about themselves and each other and how Canada is perceived internationally. My subsequent 10 years as an investment advisor and branch manager in the financial services industry has also given me insight into our country's economic situation.

(2) I firmly believe that, regardless of one's political stripe, we all want the same things—quality healthcare, financial security, good education for our children, personal safety and security, personal freedoms, job opportunities, a healthy environment and many more.



James Grisdal

Gorilla vs. Bear: round two

THE QUESTIONS:

- (1) What is your relevant experience, and how will it help you represent your constituents if you are elected?
- (2) What do you think are the major issues facing your constituents today?
- (3) Which would you rather fight: a gorilla or a bear? And why?

What we disagree on is the road to take to get there. I believe that, if we all concentrated a little more on the destination and a little less on the individual road we're taking, we might get closer to where we want to be. Having seen many other parts of the world, I appreciate what we have in Canada. We have to protect what works and change what doesn't. We can't afford to endanger our future through a lack of common sense and respect.

(3) Having lived in both Canada and Germany, I am certainly more familiar with bears than I am with gorillas. I would feel more comfortable going into a fight with something familiar than with something unknown—better the bear you know than the ape you don't. Some people have commented that this election is pitting me against a very senior Liberal opponent, who could (metaphorically) be likened to a bear. I certainly did not shy away from this fight, and on election day, I think people may decide that they've had just about enough of the bear—you might even say, they find it unBEARable. [Zing! —Ed.]

Anne McLellan (Liberal)

(1) Since 1993, I have served as both a Member of Parliament and a Cabinet Minister. In both these capacities I have worked hard on behalf of

my constituents. I have been a strong voice in Cabinet for my city and province, where I have been able to pursue issues that matter to us: strengthening our publicly funded healthcare system, the sustainable development of our resource sector, supporting our outstanding educational institutions such as the U of A, Grant MacEwan and NAIT, and the quality of life in our growing city of Edmonton.

ELECTION

(2) The citizens of Edmonton-Centre care deeply about a quality of life that will give them and their children a fair chance to participate and contribute fully in the life of their community and their country. Health, education, continued economic growth, quality of life for seniors and investments in our civic infrastructure such as roads and transit—these are the issues raised by constituents in my riding. I want to continue to work with the people of Edmonton-Centre, our city and our province to address the important issues that will shape our future by strengthening public healthcare, making sure that our growing city has the resources to meet the needs of our residents and making sure everyone has the opportunity to pursue edu-

cation and training. I want to ensure that Edmonton and Alberta continue to be great places to live for all of us.

(3) I can't bear questions like this, because they tend to make a monkey out of the person answering. In all honesty, I wouldn't want to fight either because they're both endangered.

Meghan McMaster (NDP)

(1) My family has instilled in me a keen awareness of the fight for social justice, a struggle I participate in whenever the people of Edmonton speak out against injustices like Bill 11 or the war in Iraq. My work in a provincial constituency office last summer introduced me to the everyday functioning of government and gave me practical experience in advocating for the rights of ordinary people.

(2) It depends on who you talk to. Accessible healthcare and affordable education are the two things people are most concerned about personally, but the issue of accountability and priority in government spending of tax dollars is an overriding concern for everyone.

(3) I'm honest enough to admit that both a bear and a gorilla would kick my ass. I'm going to limit my opponents to those I have a chance of winning against. Plus, I'm not about fighting nature.

David Parker (Green)

(1) I am a professional engineer and have been an environmentalist since at least 1988. I was the leader of the Green Party of Alberta for several years until last September. I am on the Alberta Environmental Network Steering committee and also the steering committee of the Canadian Environmental Network Health caucus. I bike commute to NAIT all year round and eat a completely plant-based diet. For these reasons I have become expert in preventative healthcare concepts.

(2) Improving and enhancing alternative modes of transportation and making the instigation of a "preventative healthcare regime" available to all. We have for too long allowed our health to deteriorate through poor eating and lifestyle choices and left it up to the healthcare system to try and fix the problems, all the while continuing to provide a fully-funded, no-private-content healthcare system. We would instigate a tax-shifting and resource-shifting economy to encourage good and healthy living. Tax-shifting entails moving taxes away from "goods" (healthy food, clean air, soil and water, renewable energy, conservation, job creation, etc.) to "bads" (pollution, resource extraction, inefficiencies, job destroyers like modern logging and intensive agriculture).

(3) I am an avowed pacifist and would have to be given a very strong rationale to fight anyone, human or animal. As a vegetarian of 17 years and vegan for seven, I have developed a deep reverence for life in all forms and even put spiders outside rather than kill them. Both the species named are somewhat threatened and the last thing they need is to have to fight. If your question is designed to provoke some sort of Freudian response, I am sorry to say that you won't get any aggression from this bloke. I don't think the human race will evolve any further as long as we continue to revere violence, combat and conflict. I sincerely hope my pacifism does not deter potential Green supporters.

Peggy Morton (Marxist-Leninist)

(1) Workers, women, youth and seniors can have accountability only if they elect their peers to parliament. This means electing those who represent what the people stand for. As a lifelong organizer and a person who stands shoulder to shoulder with all who are fighting for their rights, I will represent the program which has emerged from all the struggles which people are waging for their rights. We must answer the meaningless promises of the big parties about representation and accountability with a determination that is it our future and we must decide.

(2) We face very grave dangers in the world today—the danger of fascism and war. This means that we have to act in a new way and take the future in our own hands. Only a very organized force of the Canadian working class and people can avert these dangers. We must step up our work to defeat the anti-social offensive, to "Stop Paying the Rich: Increase Funding for Social Programs." We must oppose the restructuring of the state and defy monopoly right, which is trumping public right and putting all the human and natural resources at the disposal of the monopolies. We must develop our work to establish an anti-war government in Canada and oppose the crimes

against humanity being committed by the big powers led by the U.S.

(3) An interesting question for election time. Disinformation works by obscuring what the actual problems in the society are. False choices are presented and everyone is supposed to make a choice on an agenda they did not establish. So who decided that we should fight either a bear or a gorilla and that a peaceful resolution is not possible? Why not fight monopoly right instead?

EDMONTON-SPRUCE GROVE

This riding features four candidates representing the usual suspects: Conservatives, Liberals, NDP and Greens. Lamentably, Green candidate Jerry Paschen was not available for comment (and should probably clear out his e-mail inbox to keep his mail from bouncing).

Rona Ambrose (Conservative)

(1) I have never been a politician, nor did I ever think I would become one. I have worked very hard in the community as a volunteer in organizations such as WinHouse on issues related to family violence and sexual assault and sexual abuse, because I believe in lifelong learning and lifelong volunteering. I have worked very hard to educate myself through a Masters degree in political science and public policy focusing on the emerging issues that will be facing Canada over the next five to 10 years—issues such as privacy, the impact of information and communications technology on citizenship, the Canadian Constitution and jurisdiction. I am passionate about my job as a Senior Intergovernmental Officer in federal-provincial relations, where I work to defend the interests of Alberta. I believe there is much work left to do on issues such as Senate reform, healthcare funding for our public system, and establishing a strong presence for Alberta in a strong, united Canada.

(2) The issues are many—taxes, environment, agriculture, healthcare—but the most concerning issue is the lack of accountability in government and the lack of democracy in Parliament. Canadians are becoming increasingly apathetic; when faced with issues such as the mismanagement and waste of their tax money, they feel they have no recourse. Ministerial accountability must be upheld and ministers must be accountable for the failures and successes of their programs. We must institute spending controls in government in the form of accountability frameworks and performance measures to assure taxpayers their money is being directed to their priorities. We must give increased powers to the Auditor General, and access to all government books for full audit. We must allow free votes in the House of Commons, elect our senators and Parliament must appoint all independent officers, not the prime minister. This will give Canadians the confidence that we are spending their money efficiently and effectively. And if we are not, they will have the confidence that mismanagement will be exposed and dealt with.

(3) I'll take them both on. After going through the largest nomination race in the country against seven other candidates to earn the privilege of being the conservative candidate for Edmonton-Spruce Grove, I feel I can hold my own.

Neil Mather (Liberal)

(1) I am running for MP of Edmonton-Spruce Grove because I grew up in

this community and live here now. I learned about the world while studying for my law degree at the London School of Economics and while working on Wall Street in New York. But after experiencing 9/11 firsthand, I decided to come back to Canada to become engaged in the political process and to be proactively involved in shaping Canada's future.

(2) People are concerned with healthcare. I am committed to making our public healthcare system strong, sustainable and accessible to all Canadians for generations to come. I also recognize and am committed to ensuring a new level of financial and ethical accountability in all levels of government. Finally, I recognize that people feel disconnected from the political process, and I'm dedicated to provide strong leadership and a vision that will reconnect the constituents of Edmonton-Spruce Grove.

(3) Instead of fighting with the gorilla and the bear, let's include them in the political process and make friends over a beer.

Hayley Phillips (NDP)

(1) I have been a member of the NDP for five years, I have been volunteering with new immigrants for two years, and I have been a food server for 10 years. I think that my experience talking to people on a daily basis really gives me insight to what matters to average, everyday working Canadians. I am really interested and open to talking to different people from all types of backgrounds and find out what matters to them.

(2) The primary issue that people seem most concerned about is healthcare. We would implement Roy Romanow's recommendations of providing fair, predictable funding for public healthcare by ensuring the federal contribution hits 25 per cent, up from the current 16 per cent. We will also strengthen the Canada Health Act to prohibit public funds from going to private, for-profit hospitals. As well, Edmonton-Spruce Grove is a growing community of young families. Helping families by taking the GST off of family essentials such as children's clothing, medicine, school supplies, books and women's hygiene products, would greatly benefit working families.

(3) I think I would rather fight a gorilla. I know that they might be stronger and smarter, but maybe I could appeal to the gorilla's human-like nature of sympathy and conscience using some sort of impromptu body language mid-fight. I am hoping that we could then call it a draw.


EDMONTON EAST

Five candidates here, representing the Conservatives, Liberals, NDP, Greens, and the Christian Heritage Party. Regrettably, Conservative candidate John Goldring could not be reached as of press time.

John Bethel (Liberal)

(1) I could answer by talking about my management and consulting experience in helping provincial governments, municipal governments and industry use new technologies to deal with environmental management issues. Or I could answer by speaking about my volunteer experience working in our com-

SEE PAGE 13



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Get Informed!

Amy Goodman, host & executive producer, Democracy Now!

Thursday July 1st, 6:00pm – Power Plant, University of Alberta campus

On Canada Day, CJSR and NCRC'04 are proud to welcome New York-based award-winning journalist Amy Goodman to her first-ever appearance in Edmonton. In 2004, Goodman and her

brother David Goodman wrote *The Exception to the Rule: Exposing Oily Politicians, War Profiteers and the Media the Love Them* (Hyperion). The book details the interlocking power connections within what Goodman refers to as the media-military-industrial complex. With ever-increasing consolidation of media ownership globally, never before has there been a need for truly independent media to play the role of the

Exceptions to the Rulers.

Fresh from recent appearances on the Daily Show with Jon Stewart and Dennis Miller, this promises to be a fiery speech on corporate media's complicity in the occupation of Iraq, the "war on terror," and the corporate kickbacks that have accompanied both.

(This lecture is open to the public, by donation only)



CKUA Radio Network and NCRC'04 present **Walter McDonough, co-founder, Future of Music Coalition**

Wednesday June 30th, 7:00pm, Alumni Room, Student's Union Building, University of Alberta campus

The Emerging Differences Between Canadian and US Copyright Law: What it Means for Community Broadcasters, Independent

Artists, and the General Public

The Future of Music Coalition was created to address urgent music-technology issues and to serve as a non-partisan voice for musicians, and is concerned with the new possibilities and options opening for artists to break away from the typical relationships with huge media conglomerates, chain-store monopolies and major media which had pre-

viously been necessary in order to avoid obscurity. The FMC strives to guard the value of musicians' labour and to ensure that artists will continue to receive fair compensation for their compositions and performances despite drastic changes in technology and methods of distribution.

Walter F. McDonough is an entertainment, Internet, and intellectual property attorney

based in Boston. He has traveled extensively throughout North America to moderate, lecture, and be a panelist at forums held by Harvard Law School, MIT, Canadian Music Week, South by Southwest, and now the National Campus and Community Radio Conference!

(This lecture is free of charge and open to the public)



Patti Schmidt, host & executive producer, CBC Radio's BraveNewWaves

Revered nationwide as a harbinger of new and emerging musical styles, Schmidt has been the host of CBC's flagship new music program *BraveNewWaves* since 1995, and its senior producer since 1998.

Schmidt got her start in radio at McGill's CKUT station, just as they were getting their FM license. The anarchic, freeform style of mid-eighties campus radio has never left her system. On any given episode of *BraveNewWaves* (running weeknights from midnight to 4:00am) you can expect a mélange of indie rock, freeform jazz, subtle (and not-so-subtle) electronica, avant-noise,

and oceans of artists for whom genres have yet to be invented.

(Patti Schmidt will be hosting several workshops through NCRC'04, as well as being the keynote speaker at the annual Standard Awards Banquet. For more information on conference registration costs, please go to www.cjsr.com/ncrc)

GET ENTERTAINED!

Elliott Brood

Wednesday June 30, 10:00pm, Black Dog Freehouse. Free!

(Toronto's Elliott Brood call their music death country – dark, gritty folk music built around whiskey-drenched vocals and lyrics evoking images of love, loss and murder. In their soul-thumping bluegrass songs, banjo keeps time to a strange and chunky angular stomp, with vicious Kentucky-hardcore acoustic guitar and somber, achingly confessional vocal harmonies.)

Smilin' Jay's Happy Hour presents: The Diskettes, Film Stills, Field & Stream, and Champion, Alberta

Thursday July 1, 7:00pm, Power Plant. \$7.00/\$5.00 – Smilin' Jay's members/free – NCRC delegates

(Snap your fingers to the sunny sound of the Diskettes, a Montreal-based duo (David Barclay and Emily Beliveau) from Victoria, BC who fuse bossa nova, doo wop and pre-war pop. Their darling vocal interplay, simple, straightforward arrangements (voices, guitar, percussion) and sweet, naïve lyrics about new love recall a time well before pop turned tawdry and dour, before rock 'n' roll did its first twist and shout.)

Kathleen Yearwood

Thursday July 1, 9:00pm, Sugar Bowl. \$7.00/\$6.00 – NCRC delegates

(An intense experimental artist who blends Celtic folk roots with industrial noise, Kathleen Yearwood finds sounds and animal voices to create a compelling and highly original body of work. Her lilting voice, crafty guitar work and issue-heavy material (dealing with everything from prison reform to women's rights) have caught on with a devoted audience)

CJSR, NCRC'04, Saved By Radio, and Catch & Release present:

Dead Moon (Portland, OR), Falconhawk, Vail Halen, Chad Van Gaalen, and Division & Wellesley

Friday July 2, 9:00pm, New City Likwid Lounge. \$10.00/free – NCRC delegates (From a disastrous opening for the Yardbirds at the Fillmore in San Francisco in 1966 as the Weeds, Fred and Kathleen Cole have transcended all genres and eras of the late twentieth century to remain one of the most influential and topical artists in rock and roll. After morphing from the Weeds into several other bands, Dead Moon was conceived of (originally as Red Moon) in the Nevada Desert in 1987 and has never looked back.)



Gorilla vs. Bear

Continued from page 11

munity. But my most relevant experience is having grown up in Edmonton-East, attending John Barnett School and M.E. Lazert High School and having lifelong friends who call Edmonton-East home. I can speak from my heart when representing Edmonton-East in Ottawa—speaking for everyone in our community, not just special interests, is what Edmonton-East deserves.

(2) Edmonton-East is my home—I know what is important to our community: quality healthcare, affordable housing, access to post-secondary education and equal rights for each person. We need to protect programs that help people—we must resist the Conservative call to cut taxes and spend our dollars on aircraft carriers and tanks. I will work for a 10-year funding plan for health to make sure there is an action plan to eliminate long waiting lists and to make sure we keep healthcare public. I will work for increased co-op housing, support for homeless people and to make sure every family has an opportunity to own their own home—housing is more than just a place to live. We need to build communities where people can feel safe, be a part of a community and know that they will not lose their home if something happens to their income. There is nothing better than we can offer our young people than the opportunity for post-secondary education. We will provide grants for first-year students from low-income families, reduce the required parental contribution under the Canada Student Loan Program for middle-income families

and we will increase the amount of debt reduction. We will also increase graduate student support, increase Registered Education Savings Plans, Canada Learning Bond support and continue Millennium Scholarships to over 100,000 students each year and increase support for Aboriginal students. I will never compromise on protecting every individual's rights in our country as outlined in our Charter of Rights and Freedoms. I would never support the use of the notwithstanding clause. The measure of our country and its leadership is in how it defends the rights of the minority—even when it seems unpopular to do so.

(3) Definitely a gorilla—the gorilla makes me think of the Conservatives. When a gorilla is confronted with something he doesn't want to deal with, he pulls up trees, generally makes a mess, makes great noise banging the trees on the ground, roaring, and then pounds his chest and bares his teeth. But he hopes you don't stare him in the eyes and challenge him because the gorilla will do anything to avoid confrontation—just like Stephen Harper and Peter Goldring will do anything to avoid talking about the issues! [Double-zing! —Ed.]

Janina Strudwick (NDP)

(1) I am a busy activist working on the issues of immigration, poverty, environment, human rights and healthcare, and I hold an honours degree in medical anthropology, so I've gained a vast reservoir of experience to effectively deal with the wide array of issues. As a youth candidate, I come at the issues with a fresh, honest perspective and new energy; I'm passionate about the issues and my experience overcoming similar chal-



lenges in my own personal life proves I'm the candidate uniquely situated to represent Edmonton-East.

(2) From my time door-knocking, working the phones and meeting people one-on-one at community events, a lot of concern has been raised about crime and prostitution. Nobody wants to have these problems in their neighbourhood, nor do the people on the street want to be out there. These issues can be resolved with hard work and by looking at the common sense solutions that Goldring has turned his back on during his past two terms, such as publicly funded low-cost housing and providing supportive lifestyle options in the order of affordable post-secondary education.

(3) Conservatives or Liberals, you mean? I would sit them both down and try to find a common ground. I'm pretty good at breaking down issues and moving from agreed basic princi-

ples. I've been told I can be very aggressive and intimidating, so bears and gorillas are no problem!

Harlan Light (Green)

(1) I have been a student, teacher, organic farmer and businessman in my lifetime. I have lived in rural and urban centres and have a sense of living in these environments. We, as a culture, have to learn to adjust our lives to achieve sustainable goals. For example, I have lived for 20 years without being connected to the power grid and have discovered that the quality of life can improve with less. The "green" pathway to a democratic, participatory economic sustainability will avoid the inevitable path of collapse of the present economic system. How to achieve an existential transformation into the creation of a sustainable culture are the real issues of the day. Other political

parties seem to be in a state of denial and do not address the real challenges our society must face. We are calling Canadians to take on the responsibility to make vital changes that will ensure a future for the next generations.

(2) Edmonton-East may have a particular issues such as homelessness, child prostitution, poor education facilities, etc., etc., but everything is linked in one way or another. The Green perspective explores holistic comprehension of problems and solutions. For instance, homelessness is connected to the concentration of wealth and opportunity. Redistribution of wealth is not simply a matter of greater taxation of the wealthy, but also a transformation from an egocentric to an egalitarian mindset. The Green Party philosophy challenges us to pursue these paradigmatic changes with pragmatic goals one step at a time, but steps from many different harmonized angles. For example, the "Green" concept "local production for local needs" could lead to self-sufficient communities all producing their own "green" energy, organic foods, efficient and affordable housing, clean air and water all contributing to the good health of a strong community. The basic challenge of the Green Party now is to convince society to sign on to our package deal instead of fractured patches.

(3) I believe my choice would be the gorilla, as perhaps we could find some common ground beyond the next meal.

Edward Spronk (Christian Heritage)

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Gorilla vs. Bear

Continued from previous page

(1) My relevant experience comes from serving people every day in my profession as a home builder for 25 years. I have also lived in the Edmonton-East area for 47 years. As a builder, I am required to put people's ideas and tradespeople to work toward a common goal—this is the same as a proper functioning government. A good democratic system of government would have effective debates between elected members to make good laws that work. What we now have is a judicial dictatorship. Judges have attacked the Canadian Constitution, unconstitutionally amending it from the bench and rewriting laws passed by our elected legislatures.

(2) The major issues facing our constituents today is that democracy is being destroyed in Canada. The parties we have been electing to Parliament are too afraid of media criticism to confront the erosion of our democratic rights and the loss of the moral foundation of our culture. The Christian Her-

itage Party of Canada will work to repeal Bill C-250, a gag law that stifles discussions of one of the most important public policy issues of our time, same-sex marriage. The CHP will also promote its plan for making judges accountable for the constitutionality of their decisions. The CHP will work to get a criminal justice system that works by using two principles: restitution and public safety. Restitution would treat non-violent criminals out of jail, making them work to pay restitution to their victims and the court system; this would free about two-thirds of the space in our jails. Public safety means keeping dangerous offenders—violent or sexual offenders, pushers of drugs and pornography—behind bars until their behaviour in rehabilitation programs demonstrate that they are no longer dangerous, and they believe in the protection of all innocent human life, from conception to natural death. The people of Edmonton-East, if they are thinking and studying the issues and the parties, they will know what is right: the Christian Heritage Party.

(3) Neither. Why fight a losing bat-

tle? In both cases you will smell and look bad when the fight is finished.

EDMONTON-BEAUMONT

My god! It's the last riding! I can almost finally stop typing! So yeah: four candidates, same four parties as usual, and this time it's Conservative rep Tim Uppal who's missing in action. Sigh. You let me down, Tim. You let me down.

David Kilgour (Liberal)

(1) I have worked as a crown prosecutor, and I strongly believe that anyone committing a crime has to be held accountable and be punished. Anyone using a firearm in committing a crime should receive a substantial additional penalty. If re-elected to Parliament, I will do everything in my power to make the Criminal Code of Canada more efficient.

(2) The three major issues facing constituents in Edmonton-Beaumont are healthcare, safe communities and Canada's role in the world. If re-elected, I will do everything in my power to preserve the public, comprehensive,



universal, portable and accessible nature of our healthcare system. I will support the consensus that we must give higher priority to both the causes of crime and to being consistent and firm with convicted lawbreakers, especially where violence is involved. Many residents of Edmonton-Beaumont want a larger role for Canada on the world stage—something I also favour.

(3) A gorilla, because they appear to be less vicious than many species of bears. If one is fast enough with the gorilla, you can evidently run away from it and declare yourself the event winner on points. Bears can outrun humans, so to attempt the same strategy with one of them is likely to get you eaten before you can give yourself the trophy.

Paul Reikie (NDP)

(1) I think that all Canadians have at one time or another dealt with the unhappy consequences of the bad deci-

sions of this Liberal government, and that makes each one of us qualified to represent our dissatisfaction. I was first lied to personally, as an elected leader of my high school, by a government minister 12 years ago, and I have been critical of, interested by and engaged in the politics of my city, province, country and university ever since. I have been a part of six political campaigns at the U of A while completing my degree, and have myself held three elected positions in that time. I felt that it was time to stop complaining about the problems that we see on our federal stage, and it was time to become part of a solution with the real alternative of the NDP. If I'm elected in Edmonton-Beaumont, I would be the Energizer bunny of MPs, and I would proudly take the real concerns of the hard-working men and women of this constituency to Ottawa. This is a job

SEE PAGE 17

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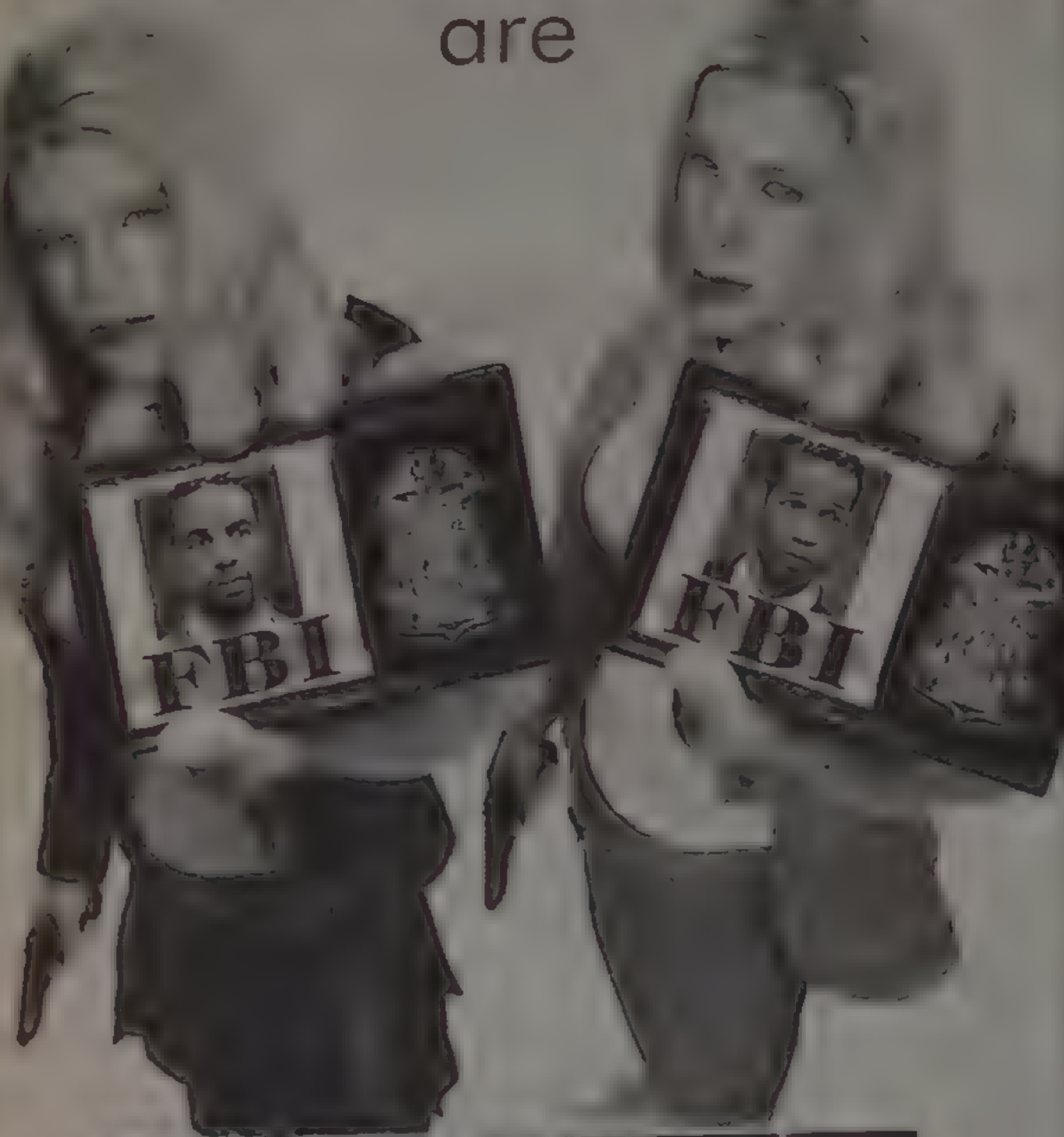
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BY DARREN ZENKO

Advancing backwards

Ah, Nintendo! House of wacky ideas! They love to go out on limbs, kicking out crazy shit that's going to revolutionize this or that and change the way we do the other thing. Sometimes they hit, and define industries in the process—the NES brought home games back from the briny deep, the Game Boy ensured that no potentially boring event would be without a clutch of serious-faced preteen thumb-twiddlers—and sometimes they miss, creating game-industry jokes that have gone beyond cliché and become to failed-gizmo stories what the *Marie Celeste* is to spooky sea tales. Headaches and neck-cramps from the Virtual Boy, puzzlement over do-nothing (well, nothing but *move units*) robot peripheral R.O.B.... that's Nintendo, and even when it's weird, I usually get what they're trying for.

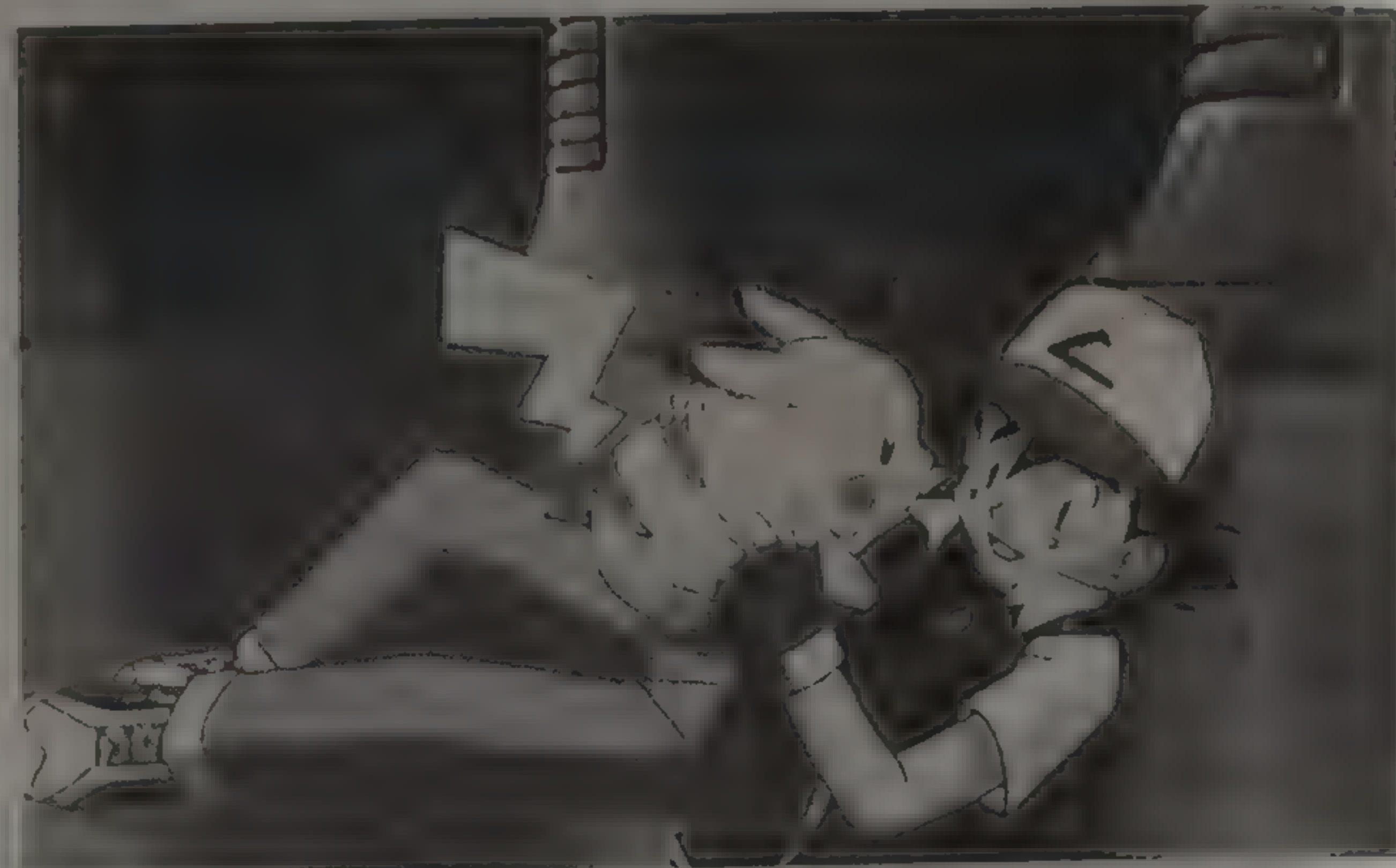
But right now, I'm kind of stumped. I can't figure out this Game Boy Advance Video line. Basically, what we have here is the opportunity for GBA owners (or, more likely, their parents) to pick up, for a little over 20 bucks, a cartridge that will display cartoon videos on the GBA's screen—*Pokémon*, *Spongebob*, *Ninja Turtles*, that kind of thing. On the one hand, it seems like an okay idea—give the kids some cartoons to watch and keep them occupied, right? But... the GBA is a videogame system; why not get them a *videogame*? Even the easiest, quickest and all-but-shittiest games will provide more entertainment than the 45 minutes of grainy compressed animation packed into a GBAV cart. Two episodes of *Pokémon*, a series long past its kid-pop prime, for the price of a

whole game (used, but why buy new)? The math just doesn't add up.

Making it a bit worse—and a little bit more ripoffy—is the fact that Nintendo's releasing these carts full of cartoons, but for some reason they're not compatible with the wonderful Game Boy Player accessory, the gadget that lets you run GBA software on your TV. This is obviously to protect the DVD cash cow, and maybe to protect against unauthorized copying—though why Nintendo believes that someone who'd be satisfied with a shitty dub or burn of a low-res digitized cartoon that's meant to be viewed on a tiny LCD screen would ever shell out for a DVD in the first place is beyond me. Piracy-protection concerns like this are what doomed an earlier project that involved a playback unit in the GBA cart slot playing removable, rewritable

with a hangover while the water and aspirin do their work, but in no way worth 20 bucks. The funny thing is, the GBAV idea—the (wrong) idea that people will pay money to use their game devices as non-interactive playback decks—is ancient, and perennial. Anybody remember Infocomics? Published by adventure-game bigshot Infocom, struggling as the text-adventure market went south for good, they weren't games; they were interactive stories—the sole interaction: POV change—and they tanked hard. Who'd pay game price for a half-assed *Fantastic Four* or *Flash Gordon* ripoff that you could go through maybe three times? And GBAV doesn't even have that much interactivity.

But... get some kid-friendly licenses, get the boxes placed point-of-sale turn them into "mom, mom, mom,



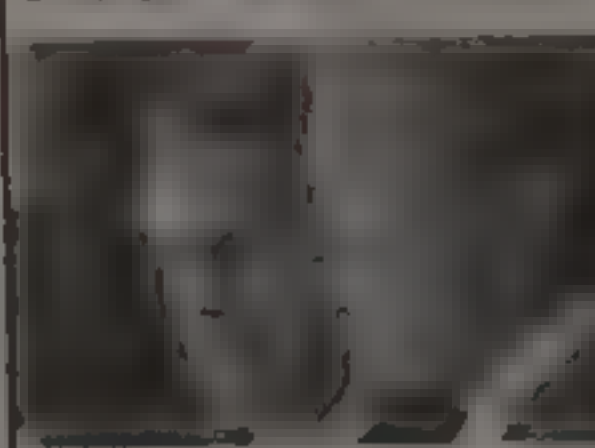
media cards, a project which actually interested me because it could have turned the GBA into a viable no-frills media viewer rather than the glorified Fisher-Price "My First Movie" experience that is Game Boy Advance Video.

As for content, well... I do have a soft spot, still, for *Pokémon*, and in the two episodes I screened while terribly hungover in bed I got to see two of my favorite pokémon—Snorlax and Gengar—as well as a kickass Alakazam and a heartwarming/wrenching tale of friendship and betrayal in which Meowth learns (and then forgets) the meaning of heroism. Nice way to deal

mom, mom, mom" wheedle-based purchases, and who knows? Today's Busy Parent is more than inclined to shut their kids up by stuffing money in their mouths, and their kids—and, I presume, Nintendo's marketing people—are well aware of it; these little plastic wedges of bite-sized ripoffery might catch on and make some dough. What I'd like to see is some kind of partnership between Nintendo and the adult-video industry that would expand the GBAV line into saucy clip collections for the frustrated man on the go—the Advance is perfectly suited for one-hand operation! ☺

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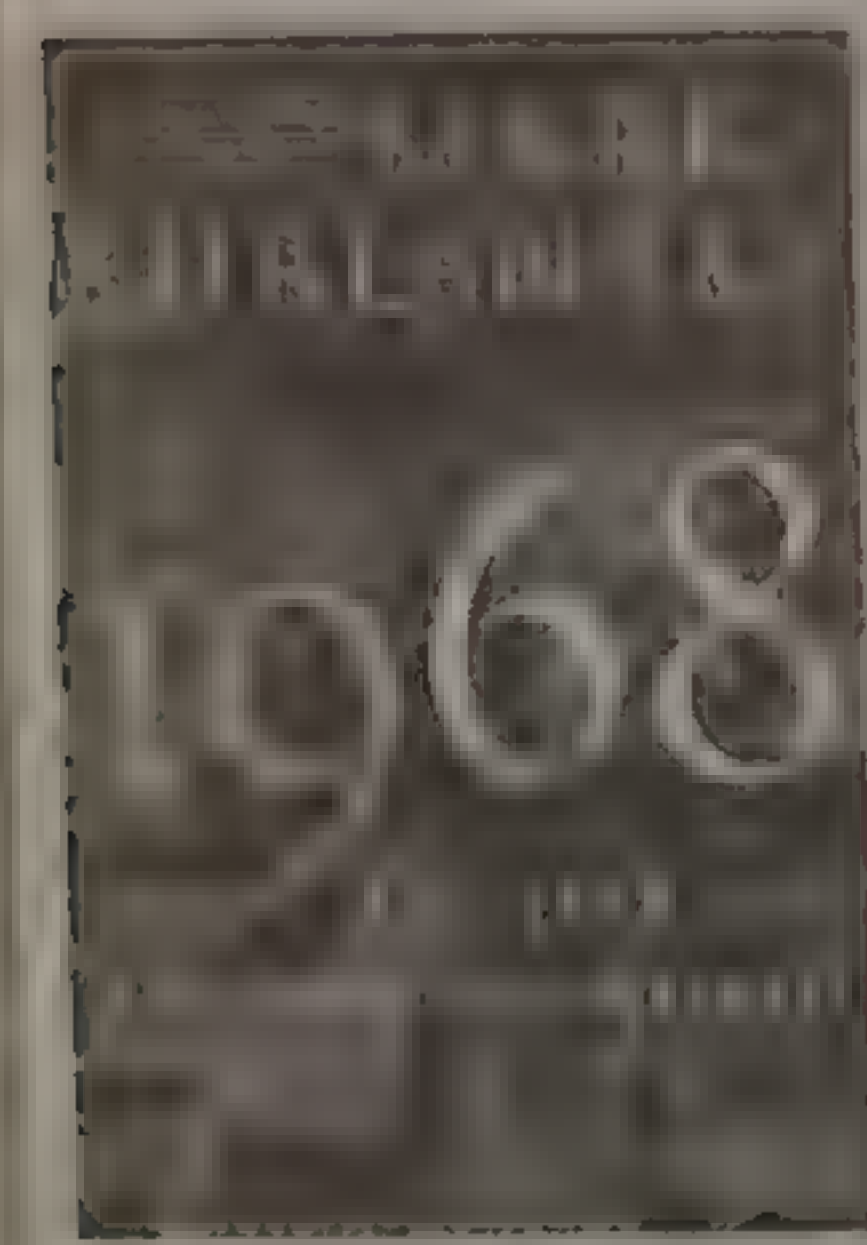
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Gorilla vs. Bear

Continued from page 14.

of finding solutions to common problems, and there are always solutions when we just take a better look.

(2) Mistrust of the Liberals for a lack of accountability and their general disrespect for people's hard-earned money, and fear of the radical and unrealistic promises of Stephen Harper where tax cuts and more spending require a fantasy budget: these are definitely the two major items that people are bringing up on the doorstep and in forums. The people of Edmonton-Beaumont have told me about their problems with inaccessible post-secondary education, outrageous waiting lines in the emergency room, poor access to public transportation, especially for anyone with a disability. People have shared their frustration with an unfair and completely inaccessible immigration process that makes it impossible for some families to reunite for years, and also a lack of federal initiative to support the needs of the vision and hearing impaired with existing technology that just needs to be put to use. In a matter of days of going door to door and fielding questions in forums, I will hear several different complaints from people that feel their federal government has left them behind. Why, then, is it that Paul Martin has consistently ignored the needs of Canadians and has proudly boasted surplus budgets, the last of which was turned into the largest tax cut in Canadian history, straight to large corporate members? If elected, I would commit to ensuring that the low-cost, high-benefit needs of

the people of Edmonton-Beaumont were paid attention to first, and to searching for practical solutions for each and every concern that came my way as a Member of Parliament. This should be the people's government once again.

(3) I can only assume you mean Paul Martin and Stephen Harper. As an environmentalist I would always respect the territorial rights of actual wild species. Well, I have to say that the gorilla Paul Martin (I would have said baboon) is ready to self-destruct anyway, and probably just needs to be asked once more why he's greasing the palms of his corporate buddies with taxpayers' money before he crumples into a ball and calls for his silver spoon. So that would only leave the grizzly Stephen Harper to fight, and with all of the kissing-up he wants to do to George Bush by putting Canadian social services funds into creating an aggressive Canadian military presence, I think that all of our international trading partners are going to want to have a piece of his hide. So I don't think that either the gorilla or the bear will need fighting, and my energy would be best spent doing what government used to do in this country: take care of the needs and rights of the people.

Michael Garfinkle (Green)

(1) My studies in history and philosophy of science at McGill University and my studies in ecology at the University of Alberta (where I graduated with a B.A. in art history) provide me with the relevant knowledge to analyze complex scientific information and point out methodological flaws and ideological slants. Scientific data is used by corporations and governments when establishing policies allow-

ing the release of chemicals into the environment and bio-engineered genes into the food chain. I am engaged in research in these areas, as well as in the problems with prescription drugs. I am committed to be a strong defender of constituents' rights to breathe clean air, eat nutritious GMO-free food and have safe medicine. I am active in the Green Party and attended the 2000 national convention in Ottawa, where I participated in debate and voted on resolutions that promote wiser choices in health care and ecosystem management. I will attend the

upcoming national convention in Calgary in August.

(2) I think the major issues facing residents of Millwoods and Beaumont are air quality and improving bus, LRT and bicycle access to the rest of the city. Some residents have expressed concern about air quality, particularly those affected by the industries in Sherwood Park. Some residents are requiring ventilators and "puffers" due to particles in the air. Bicycle commuting needs to be made safer and bike paths need to be maintained to encourage residents to

drive less and exercise more. Improved bus routes and eventual LRT access will also reduce our dependence on automobiles and their CO2-emitting fossil fuels. I will work with governments, industries and residents to find solutions to these and other problems if I am elected on June 28.

(3) Instead of contemplating hypothetical battles with wild animals, I think people need to contemplate how many people face death as "canaries in the coalmine" of a Social Darwinist society or as guinea pigs of psychiatry. ①

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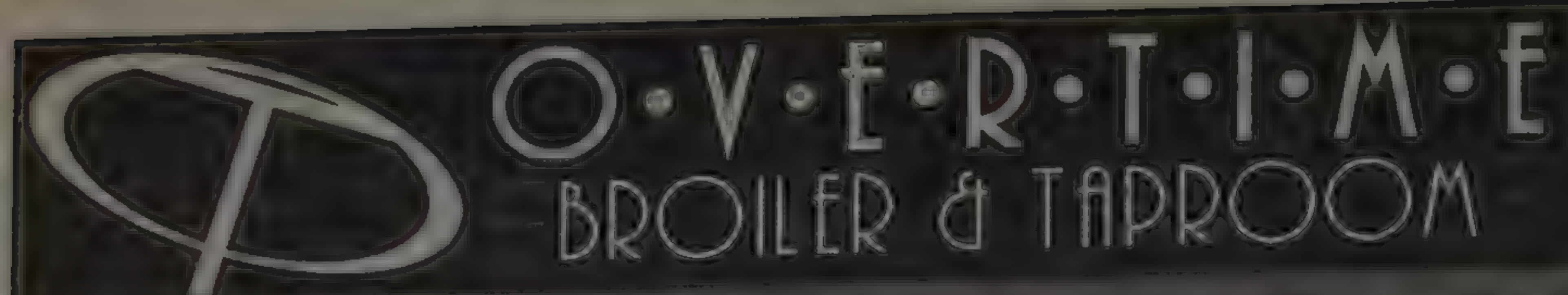
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DISH

Gratitude for L'Attitude

Whyte Ave could use fewer yahoos and more restaurants like L'Attitude

By CHRIS BOUTET

As my girlfriend and I were ushered to our table on the streetside patio of L'Attitude's 53° Bar, I was wondering aloud why Whyte Avenue doesn't have more in the way of upscale dining establishments. After all, I said, people come to the strip for the express purpose of having a good time and throwing some money around; it seems like the perfect place for someone to serve up some classy contemporary cuisine that goes beyond the usual bar munchies and hot dogs that comes with the territory.

But not five minutes after my rhetorical query, the answer was dropped right beside us in the form of four ball-cap-wearin', shirt-sleeve-off-cuttin', braying jackasses who sat at the next table and proceeded to belch loudly and pontificate openly on the nature of humping chicks and the increased "gayness" of Squire's Pub of late. Ah, yes. Suddenly it all makes perfect sense. But hey, whatever—I'm sure I've displayed some degree of jackassery on more than a few occasions in my life. And besides, the inescapable summit of retardation going on next door didn't change the fact that an incredible meal was had by all. And by "all," I mean my girlfriend and I. Oh, and probably the other patrons as well, but I forgot to take a survey on my way out.

Anyhow, yes. Review time. After ordering our two requisite pints of Grasshopper, we began to peruse L'Attitude's substantial menu—and let me tell you, they sure don't make your decision an easy one. The selection ranged from pizzas to pastas to heftier dishes consisting of buffalo or fish—all, of course, contemporaried up with a little wasabi here, mango there and a dash of I-

bet-you-never-thought-this-would-go-with-that that is the trademark of modern fusion cuisine. After narrowing down the entrée field by forgoing the enticing-sounding buffalo cannelloni and the grilled ahi tuna steak (don't worry, you two; I'll be back to eat you someday), I settled on the intriguing macadamia-encrusted west coast halibut, served with peach ginger chutney and coconut lime jasmine rice (\$25). My girlfriend, ever the pasta fan, opted for the saffron ravioli stuffed with mushroom and black bean in an asparagus truffle cream (\$17). (I don't know; maybe it's just me, but I never go for pasta in restaurants. I guess it's something about never wanting to order some-

RESTAURANTS

thing I could feasibly make at home—not that I would even attempt to successfully pull off mushroom and black bean ravioli in my basement apartment kitchen, but hey. It's the principle.) For an appetizer, we decided to kick things off shellfish-style with a sesame-encrusted fresh crabcake served on a nest of ginger slaw and finished with wasabi sour cream (\$11).

AFTER PLACING OUR ORDER, we sat back and nursed our beers while taking in the atmosphere. And you know, despite the presence of Team Awesome next door, this is a fine patio: streetside with a secluded feel, flagstone accents and some hefty wooden trellising providing respite from the rare hot summer sun, my girlfriend commented that it didn't even feel like we were in Edmonton anymore. In a good way, of course. After a surprisingly short period of leaning, sipping and mostly unintentional eavesdropping on the meeting of the minds happening at the next table, our appetizer arrived: a large, meaty breaded cake resting on a lettuce leaf filled with slaw and a bed of light wasabi sour cream, drizzled with what I'm pretty sure was caramelized soy sauce. I had

been reluctant to go with this starter, seeing as I had already had two crabcakes for lunch elsewhere that day, but my hesitance was handily set aside by the delicate yet filling cake. (There's no bread stretching this cake out, unlike my previous meal.) The slaw, sadly, was nothing special, lacking the gingery punch I expected, but the cake's the centrepiece here, and it paid off well.

Not long after we finished our appetizer, the entrées appeared with, once again, surprising expediency. My halibut fillet looked thick and tender, covered with slightly browned nuts and leaning askew on a dome of rice, with an assortment of steamed peppers, cauliflower and butternut squash providing the colour. The watchword on this dish is "subtlety"; none of the flavours stand out, but instead complement one another beautifully. The macadamia gave a satisfying crunch to the soft, juicy halibut, while the coconut lime rice provided a pleasant edge. My girlfriend's saffron ravioli looked equally impressive, boasting three huge raviolis garnished with a thick yellow sauce surrounding a colourful pile of spinach and potato strings. While the ravioli itself was fantastic, we both found the asparagus truffle cream to be a little on the salty side, which tended to overpower the more delicate flavours of mushroom and black bean. But it was a trifling detail; in the end, there wasn't a bite of food to speak of (mostly thanks to me).

Needless to say, we were totally full, but, for the sake of completeness, we took a peek at the dessert menu—and man oh man, I wish I had saved some room. Both the pumpkin berry bread pudding with white chocolate sauce and cardamom syrup and the almond crème caramel with almond brittle sounded fantastic, but there was nothing doing. Ah well. Next time. And considering L'Attitude's impressively inventive menu and pleasant atmosphere, I'm sure there will be several next times. ☺

L'ATTITUDE

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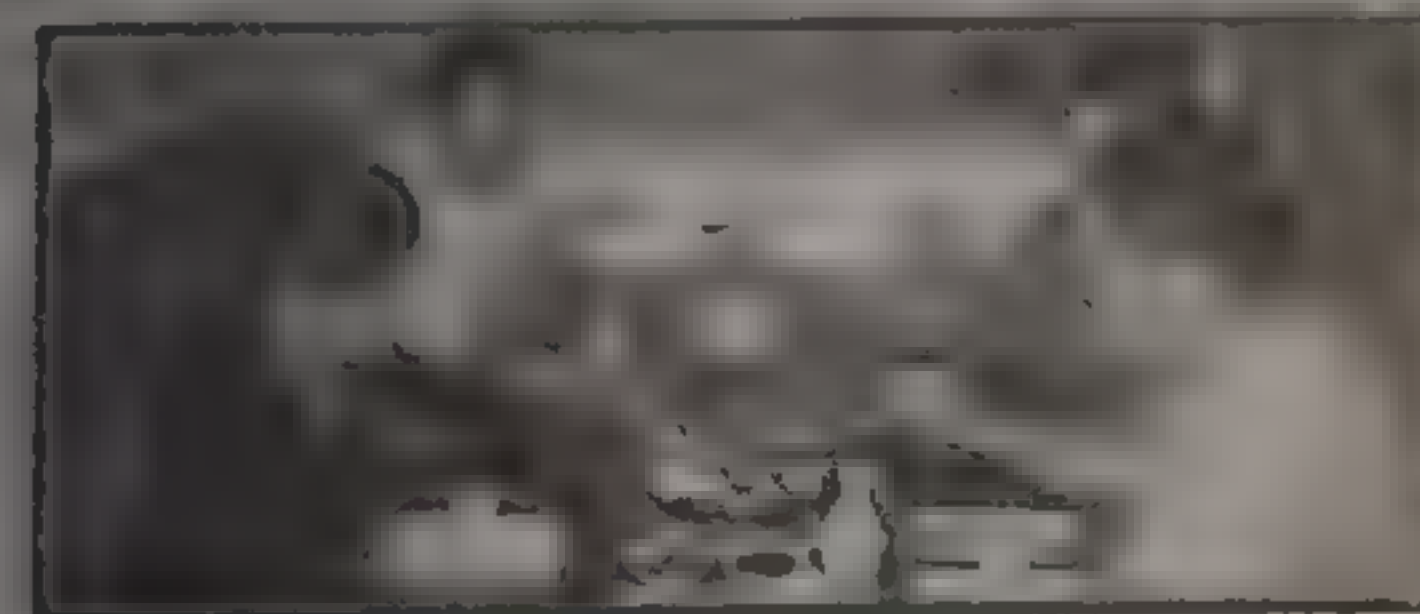
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CUL-INA

9914-89 Ave • 437-5588

A detailed explanation of renowned local chef Brad Lazarenko's new place comes in the mission statement printed right on the clipboard-style menu: "Your friendly neighbourhood restaurant serving ethnic comfort food, eclectic wines and crafty spirits." It's a more than apt description, and I can't help but think it'll be a hit based on atmosphere alone; the black and brown walls, oil paintings and metal ceiling fans create an environment that's at once classy and casual, a mood enhanced even more by the vintage big-band tunes emanating from the CD player. The menu's set up beautifully, with a small variety of categories like day dishes (cuLoina is open from 9 a.m. to 3 p.m. and then reopens in the early evening), confection, caffeines, brews, wines and dinner dishes, the latter broken up into "small" and "large." The organic chorizo sausage, chickpea and tomato hotpot with grilled combread is a mouthwatering example of the ultra-affordable smaller dishes, while the larger Alberta beef flank steak with blue cheese and chocolate (for just \$15) looks like a winner from the list of bigger items. Oh yes, Sunday is family night and for \$20 per person, the cuisine is served platter-style. I go with a light special for that day: the halibut and avocado taco. It comes with a side of "green salad," which at cuLoina means a mix of romaine, spinach, Edam cheese, fruit and vegetables with an orange ginger dressing. The taco is amazing. Large, browned chunks of halibut are inserted into the homemade soft shell along with strands of a yellowish cabbage and the avocado, with a bit of guacamole on the side. It's rich in texture but hardly heavy. And it goes real well with my Belgian Hoegaarden beer. The salad features grapes, pear chunks and corn and I get a subtle hint of the ginger in the dressing which each clean mouthful. **Average Price: \$\$** (Reviewed 04/01/04)

DARIEN'S COCKTAILS AND FINE FOODS

5552 Calgary Trail South (Plaza 55) • 439-8675

Darien puts a lot of serious effort into his wings. He tells me his exclusive mix of spices for the various flavours on the menu is completely secret—he doesn't even tell the kitchen staff what they con-

sist of. The variations are numerous: BBQ, honey garlic, teriyaki, salt and pepper, lemon and pepper, Cajun. Then you get into the heat: there's mild, medium and hot, and then you cross over into an entirely different realm with Chernobyl, Meltdowns and the mack daddy of 'em all, the Thermo-Nuclear Meltdowns, which are served with—no word of a lie—plastic gloves and a waiver. Our group discusses wing protocol and decide that the six of us will go with some of the tamer varieties before we jump into a couple dozen Chernobyls and then a dozen Thermo-Nuclear Meltdowns. We safely dance through the preliminary round but fear grips the table in anticipation of the killer wings to come. We all sign the waiver, whereupon Darien brings the wings over personally. (He's the only one who makes the Thermo-Nuclear Meltdowns, by the way.) I can't say I've ever smelled such a scent—it's reminiscent of death. We suit up with the gloves and John goes for it. Steve does the same soon after, and following a helluva lot of deliberation, I munch on a drummie. How to describe the taste? Well, John, immediately begins to sweat. Steve is making alarming sounds I've never heard him make and I'm genuinely scared for him. As for me, the burn is beyond anything I've ever experienced before. Tears flow from my eyes and saliva builds up in my mouth at a sickeningly quick pace. Thankfully, we had milk with us, which was one of Darien's tips. Water and beer only add to the pain, he told us—a little-known fact that you'd do well to keep in mind if you're masochistic enough to try a Thermo-Nuclear Meltdown yourself. **Average Price: \$\$** (Reviewed 03/04/04)

HUNGRY JACK'S

8123-104 St • 988-5848

Hungry Jack's is an industrious, hardworking little mom-'n'-pop burger joint. They're unfailingly friendly and polite and once they even accepted a Purolator package for me that otherwise would've been rerouted to Syria. Yeah, yeah, they're nice people; what about the food? In three words: plentiful, good and cheap. Hungry Jack's doesn't just do burgers; they also sling donairs, beef and chicken, delicious in their own right, and they have a huge pizza menu though they don't typically have individual slices for sale. Having eaten at Hungry Jack's before, I knew what to expect for my "review meal," so I got a Jack's Mom Burger Deluxe, which is sauce, pickles, lettuce, tomato, cheese and bacon—your standard fully loaded burger, and it comes in just under \$4.25. They bring it out on a shiny white plate, the top bun swaying slightly on its tower of toppings. On the side I'd ordered some onion rings

(for three bucks)—a dandy snack on their own when you don't feel up to a full meatjob. But it's a mistake to fill up on fries or rings, not when there's a Mom's Burger to be dealt with. This is a burger that needs to be gripped, controlled, held together through constant application of will and strength; one or two careless bites can disrupt the structure and transform the whole thing into a sliding finger-gooing avalanche of meat, toppings and sauce. Blobs of sauce and bacon drip off the side when I go in for my first bite; oh God, it's already falling apart! No, no, it's holding together. And that first bite's so good, so burgery! One bite and I already feel stuffed. I have to pace myself with this sandwich, let it know who's boss, work away at its defenses, chewing around the sides then going in for carefully timed strikes at its heart. Only when I'm down to about 40 per cent can I even begin to relax, and by then the bottom bun's already mostly given up the ghost, reduced to a smear of bread under my fingers. A Hungry Jack's burger is a mountain of meat that'll fill you up to bursting and get you thinking immediately about a nap. It's good burger, folks. **Average Price: \$** (Reviewed 06/03/04)

LOS ANDES RESTAURANT

3903-99 St • 435-6202

It's hard to imagine that a tiny joint tucked away in a southside industrial neighbourhood off 99 Street would have the abundance of charm this modest establishment does. Flags of Chile hang from the high ceiling and one entire wall is covered with a landscape mural depicting the very mountains that give the place its name. A carnivorous theme is evident on the menu from the lunch special (beef and rice for just \$5.95) right through to the sopa del dia (soup of the day), also beef. I give strong consideration to the hamburguesa de pollo (a chicken burger) but in the end, I happily decide on the lomito (\$4.50), a sandwich of thinly sliced pork with avocado. I also want the Los Andes salad and I'm pleased to find from my host that I can get some on the side for a mere two dollars. The salad comes first. It's a simple mix of Romaine, tomato slices and a vinaigrette topped with some chopped cilantro but the lettuce is crisp and the dressing is clean and bold enough to almost wake me up from my trance as I read a mag. The sandwich follows shortly thereafter and my first bite confirms the wisdom of my decision. There's a healthy amount of both white and darker pork in it but it's the avocado and fresh bread that make the meal. It's warm and rich, with the items all melding together as it passes over the palate. The bun itself is crunchy, light and unlike anything I've had around here. "Do you make the bread?" I ask the motherly figure doing the serving. She nods. It may seem like an innocuous touch but I just love the fact that they've made a great sandwich even better by making the bread themselves. I mean, it's a helluva lot more representative of the culture than going to Safeway and picking up a few bags of kaisers, right? As I mop up every last crumb and piece of lettuce, my thoughts go to servicing my sweet tooth. Los Andes has three choices (at lunch, anyway): flan, ice cream with strawberry topping and the torta mil hojas. "How's

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Waiter on the brain

Like generations of restaurant employees before me, I am a victim of the Server Dream

By T.B. PLAYER

Every server has it at least once. The Dream. You're at work. Your section's full. Every table has menus, but no drinks. All your co-workers are there, but they are oblivious to your predicament. Your feet are glued to the floor, and both your customers and supervisor are yelling at you. You find yourself wishing you had a firearm, if only to save the last round for yourself. Waking up helps a little, but you know that in a few hours there's a decent chance that the Dream could become a reality.

At first I loved being a server. The flexible hours and constant jingle in my pocket were a welcome change from the crappy warehouse and office jobs I had subjected myself to before. The people were alright, and I wasn't busting a nut lifting boxes that weighed more than I did. Eventually, I even got myself a stable of server groupies—regulars who would wait half an hour just to sit in my sec-

tion, or who would bring me Christmas presents and cards. Unfortunately, they weren't nubile young women, but middle-aged couples. Still, they were pleasant to serve and tipped generously.

About a month after starting as a server, I had my first Dream. When I awoke, I lay in bed for about 10 minutes trying to sort out my head. "Oh, I'm in bed. Does this mean Table 34

REVIEW FEATURE

doesn't need that water?" Next day, while I was sitting around waiting for my shift to start, I told a couple of servers about the Dream. They just looked at each other and laughed. I then learned that, just as every server

Almost monthly I would wake up in the middle of the night, sleepwalking around the living room, topping up coffees and making change.

I ever worked with invariably breaks down in to tears or beats the living shit out of the cooler door, everyone also has the Dream. Having it myself demonstrated an awareness of the job, as well as the accompanying anxiety that veteran waiters feed off. I was becoming one of them.

As time wore on, the sheen of my

new job began to wear off. Waiting on tables isn't dependent on any one skill. There are hundreds of minor details to master: the menu, mixing drinks, computer codes, shortcuts, hiding your real emotions, etc. Once you learn all of these skills by rote, you can basically sleepwalk through your shift. And sometimes I did.

Amazingly, this newfound comfort in my job did nothing to alleviate the frequency of the Dream. If anything, I was having it more and more often. Almost monthly I would wake up in the middle of the night, sleepwalking around the living room, topping up coffees and making change. What the hell was going on? I wasn't a snot-nosed rookie anymore; I was a grizzled veteran. It was embarrassing. This job that now

came so easily to me when I was awake was consistently kicking my ass while I was asleep. What did it mean? I didn't know.

And I still don't. My serving days are a few years behind me now. The constant smiling and small talk were sucking away at my soul and I had to move on. It was okay while it lasted, but I can't see myself ever doing it again. I have new job-related dreams; they're usually stress-related and make sense to me. I guess I can live with that. And my rubber tree will be better off without all that caffeine. ☺

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the torta?" The lady in charge simply kisses her fingers to indicate the quality. Surprise, surprise, I'm sold. The large slice of cake (only three bucks, if you can believe it) features numerous flaky layers of pastry all held together by what initially resembles a peanut butter mixture but is actually some type of ultra-sweet caramel. It's absolutely delicious. **Average Price: \$-\$\$** (Reviewed 05/06/04)

SANTA MARIA GORETTI COMMUNITY CENTRE

11050-90 St • 426-5026

I first heard of this decadent "pranzo" (brunch) through local food writers Judy Schultz and Mary Bailey, who included a nice blurb about chef Sergio Re's weekly gathering in The Food Lover's Trail Guide to Alberta. I've been dying to try it ever since. Seven courses—sounds intimidating, right? Not for me. I grew up with these types of meals. We start out with an antipasto plate. Despite the fact that Kate and I sit at a table alone, this initial platter, featuring fresh mortadella, capicollo, salami, cheese and marinated vegetables, is enough to feed a much bigger group. "This plate alone is worth \$15," says Kate, referring to the measly per-person price of the brunch. By the time course number two—a mix of perfectly done calamari and baby shrimp in a rich sauce served over rice—arrives, I notice that the numbers in this gargantuan hall are increasing exponentially. I feel like I've crashed some big Italian wedding. The pasta course is on deck. A member of our service team tells us to flag him down whenever we're ready and moments after we give the nod, he returns with a big bowl of meat tortellini in a simple tomato sauce. I give mine a good dose of grated parm and a few shots of pepper but after a small second helping, even I am starting to lose the battle against my stomach. We figure a wine break is in order. I walk outside of the room to the hallway bar and buy a bottle of Cabernet Sauvignon for a mere \$15. Sure, it's only noon on Sunday and I have soccer practice in two hours, but some deals simply can't be passed up. Three courses arrive all at once: roast beef and gravy, a fish dish and a bowl of salad featuring greens, sliced tomatoes

and shredded carrots tossed in a simple vinaigrette. The broiled sole fillets are tasty, especially with a splash of lemon. Finally, there's just one course remaining. Our guy tells us that chocolate cake is the dessert this Sunday. Instinctively, I tell him that one slice will be fine to split and the kid makes me proud by suggesting that he'll ensure it's a big one. **Average Price: \$-\$\$** (Reviewed 04/29/04)

ZOCCA'S PIZZERIA

10807 Castledowns Road • 473-6339

After a trek to the city's northernmost point, I walk in Zocca's to find a few old boys putting away some afternoon pitchers. The specials sign reveals that you can get a \$50 bar tab for your birthday ("ask server for details," it reads) and I get sad when I realize I probably couldn't even drink enough anymore to use the damn thing up. I can eat, however, and I bypass all the baked loaves, pastas and parmigianis on the menu and go straight to the pizzas. They come in either medium or large and aside from the build-your-own options, there are also has a few gourmet specialties: the Zorba (take a guess at the items on that one), the VIP (featuring a strange mix of

salami and shrimp) and the Donair. I go for the medium Cajun chicken, which features red and green peppers, onions, mushrooms, a special Cajun spice and the diced chicken. I flip through the paper while I patiently wait. After a while, the barkeep/server pops by. "It's coming," she says. "These are thick pizzas." And she puts her two hands about three inches apart to give me an idea of what to expect. She's not kidding—the pie arrives on a stylish old serving tray and it looks more like a big quiche than your typical flat pizza, maybe even thicker than the server had claimed. The dough is moist on the interior but exceptionally crispy on the outside, just the way I like it. And the toppings are loaded on, from the chunky pieces of peppers to the hearty chunks of ultra-tender, spicy chicken. They put a layer of cheese over the top but not just a few loose strands of shredded mozzarella. This is a layer with uniform consistency, like getting the bottom of your car undercoated. It's a crust in itself and this pizza is one that most definitely requires utensils. The thought of sampling some three-for-one takeout crud after trying this gem just horrifies me. **Average Price: \$-\$\$** (Reviewed 04/15/04)

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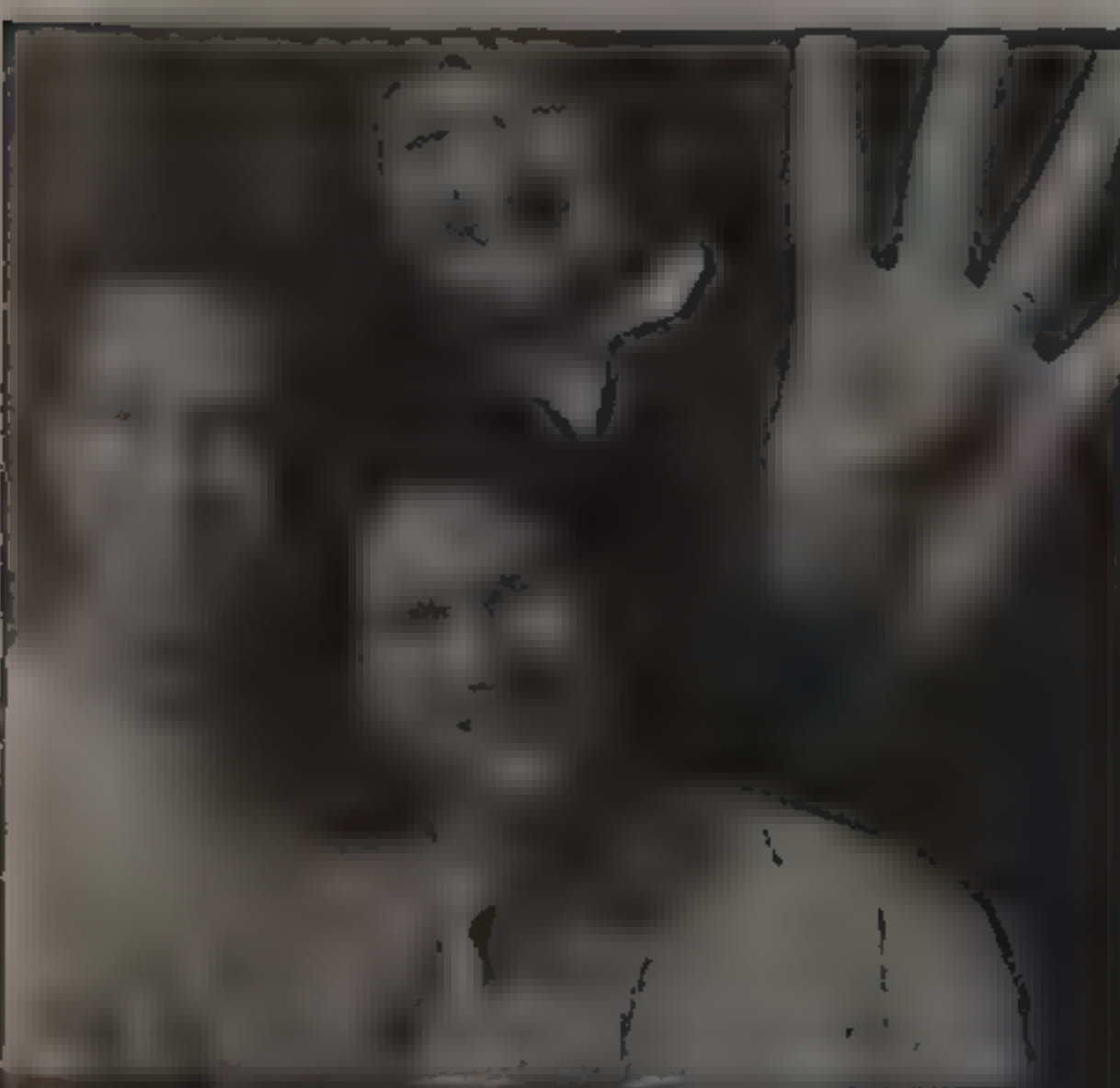
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We don't give a damn about our Chad reputation

The Organ's '80s revivalism finds an unlikely home on Chad Kroeger's label

BY JERED STUFFCO

The Canadian music industry sometimes makes for some very unlikely bedfellows. For example, when the news broke that Vancouver's indie rock darlings the Organ had signed to Chad "Never Made It As a Wise Man" Kroeger's vanity label 604 Records, needless to say, I was shocked. How could five skinny indie-rock chicks with a penchant for angular haircuts and a sound that echoed primetime '80s mope bands like the Smiths and the Cure be on the same label as jock-rockers like Thornley? Did these girls really have anything in common with the neo-grunge, goateed roar of Theory of a Deadman? To me, the disconnect seemed unparalleled. It was like catching the Mozzer himself in line at the butcher's, gnawing on a stick of beef jerky and sporting an "I heart Alberta Beef" T-shirt.

Well, not quite. But, according to the Organ's Katie Sketch, the pairing of Canada's biggest "yeah" rocker with a squad of fey, anti-cheerleader gals like the Organ didn't make much sense to her, either. "Obviously, we were a little hesitant at first," concedes the singer over the phone from a tour stop in Quebec. "When it comes down to it, they're just like any other small Canadian label. Chad

had nothing to do with it, though. It was actually [John Simkin, the label's co-owner] that approached us, and he was really persistent."

Persistent is right. According to Sketch, Simkin courted the band for the better part of eight months, e-mailing them regularly and keeping in close contact until they finally agreed to sign on the dotted line. "You can't judge a label by its owner," continues Sketch. "Not that I have anything against Nickelback, anyways. But yeah, I think our immediate response was a knee-jerk reaction."

NEVERTHELESS, the band's new album *Grab That Gun* arrived last month via 604/Mint and thus far, the reaction from critics and fans has been anything but knee-jerk. The disc builds on the band's promising

PREVIEW POP

debut (2002's *The Sinking Hearts* EP) and pays homage to its influences without coming across as derivative or contrived. Chock-full of sullen vocals, clean, melodic guitar runs and taut rhythmic figures, *Grab That Gun* is an album of finely crafted raincoat rock that will take you back in time and remind you of why you started loving moody guitar music in the first place. It should also propel its creators to the front line of the Canadian independent music scene.

"I think people know what to expect from us now," says Sketch, who admits that the band's early live shows drew criticism for being too insular and detached. "Especially

when we've opened for a really high-energy band like Hot Hot Heat—a lot of people just didn't understand where we were coming from. Maybe people were expecting us to stage dive or run around. I dunno—I think some people complained about us not having enough crowd interaction."

LUCKILY, on their current tour, the band has graduated from supporting act to headliner. "We don't have any expectations and we never have," Sketch continues. "Our goal was never to get signed on a big label and get famous. We've always taken things as they come."

Expectations or not, given the band's sound, Chad's timing couldn't be better. The '80s are back and the Cure are officially the new Rolling Stones. Even the Moz has been enjoying his biggest mainstream push in over a decade. However, while it's been easy for the media to lump the Organ in with other '80s revivalists like Interpol, Sketch says the quintet's sound is anything but contrived. "I think it's all just a perception," she maintains. "It's not like people have just started to re-listen to those bands."

Certainly, some of us never really stopped listening to *Meat Is Murder*. Sketch agrees: "There's been retro-dance nights for as long as I can remember," she says. "I don't think that the whole scene is any bigger now than it was five years ago."

THE ORGAN

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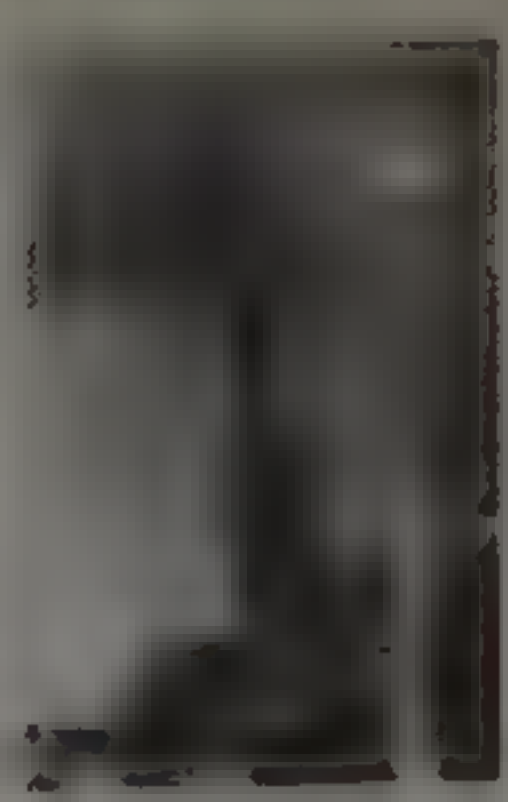
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music notes

By PHIL DUPERRON
AND JERED STUFFCO

AA meeting

AA Sound System • With Calexico
• Fri, June 25 After a four-month hiatus, local future-folkers AA Sound System are officially back in the habit with several local shows, a high-profile Jazz City spot and a new disc to unleash on us. Drummer Marek Tyler spent the time off in Montreal, where he killed time catching up with loved ones and dipping into the city's famed live music

scene—along with a few other things.

"I basically spent four months eating—well, drinking really good coffee and watching really good bands," says Tyler over the phone. "But it's good to be back." During his sojourn, Tyler worked at three Montreal clubs and managed to catch a ton of live music, including top-line touring bands like nouveau dance freaks !!! While it was a good break, Tyler says it's good to be back in Edmonton and rocking out again with his pals in AA. "You know when you go away for a while, and you come back and a tree has grown or your little sister has grown?" Tyler asks. "After being away for so long, coming back made me remember why I love playing music with my friends so much."

The band is also celebrating the release of their new CD, the curiously titled *Lily Plain, You're Hardly Poor*, which was recorded last summer at the childhood home of vocalist/guitarist Ayla Brook in rural Saskatchewan.

According to Tyler, the album is dedicated to the life and memory of Brook's mother, who passed away three years ago. Needless to say, there's some pretty heavy emotion on the record. Not only that, the album is also an exploration of the rich life that Tyler and Brook experienced growing up in the Canadian prairies. "Ayla and I both grew up in Prince Albert," Tyler explains, "and there was this weird, double negative slang where I've never seen anywhere else. By saying 'You're hardly poor,' it actually means that you're really rich." (JS)

Sienna calling

Sienna • The Black Dog • Sat, June 26 (4pm) Singer/songwriter Sienna Dahlen has traveled full circle with her music. Born and raised in northern British Columbia, she studied jazz at Nanaimo's Malaspina College before moving to Montreal a decade ago to pursue her career. Between giv-

FRIDAY JUNE 25

THE CHUCKLEBUTTES

THE LITTLE DISTANCE

Rally Cap with Merk

Saturday June 26

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Seedy's

FRIDAY JULY 2

SOUTHSIDE RIOTS AND TEENAGE SURF INVASION

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Tuesday June 29th CD release party

we're giving away deluxe edition CD / DVD's, stickers and posters

ing vocal lessons and singing for various jazz and pop bands, Dahlen put out her first disc, *Little Temptations*, in 2002. It brought her interest in jazz, folk and Euro-pop music together into a smooth, varied package.

After releasing her latest, *Breathe*, just last month, she headed out west to reconnect with old friends and promote the album. Although *Breathe* was recorded with a full band with more of a folk/pop sound, Dahlen is touring as a solo act with just a few guitars and keyboards in tow. She went as far south as San Francisco to visit friends but only played a handful of gigs in the area before heading up to Vancouver. "Just booking those gigs was hard," she says. "Essentially if they don't know who the hell you are, they don't even call you back."

While in Vancouver she managed to recruit a bunch of old-school chums and players from Montreal to put together a full-on jazz concert. Even though she often finds herself torn between the worlds of jazz and folk, she's always happy to collaborate with willing musicians of either genre. "I think if you work with good musicians who have open minds and open ears and they're sensitive players and you all get along really well," Dahlen says, "then something wonderful will come out. That's what I always strive for."

Other than the ubiquitous haze of cigarette smoke—which Dahlen hates—Montreal's vibrant music scene allowed her to nurture her musical interests without having to make too many compromises. "For me," she says, "there's always been a division in my mind. Y'know, am I going to pursue jazz or am I going to be a folk/pop singer? And I kinda feel you have to focus on one or the other because they're two different worlds, but I think I've always just dreamt of combining the two. I guess when I perform on my own there's a lot of space to bring out the jazz, even though it's a folk gig. Not my playing, but the way I sing the songs, because you can hear all the nuances and there's a bit of improvising and stuff." (PD)

The agony of delete

Bolide • With Gravity Collective and DJ Bob Trampolne • Starlite Room • Wed, June 30 "I'm in panic mode right now," declares local electronic wizard Chris Waterton (a.k.a. Bolide). "I've been down at the studio every day this week working on material." With only a week before a big show, Waterton certainly has his work cut out for him. Then again, flying by the seat of his pants is nothing new to Waterton, who's been making quite a name for himself in Edmonton's techno underground over the past year.

Since debuting his Bolide alias just over a year ago, local tech-heads have come to expect the unexpected from Waterton, who often deletes his entire repertoire after every show and rarely plays the same song twice. In fact, despite releasing a four-track EP earlier this year, Bolide says that none of that material will appear in his live show, which is often made up of quick, improvised bursts of techno madness. "I've already deleted all of those sounds," Waterton says. "I like to leave



North Country Fair • Jousard, AB • June 18-20 For 26 years now, the fine folks of Jousard have welcomed one and all to their northern hamlet to celebrate the Summer Solstice with music. During the day, and on the nights of the three-day event, the numerous stages hosted diverse acts with a folk/beanlike the Swifts, John Henry and Roy Forbes. But when the sun moves toward the horizon and the wee ones are safe in their tents, the real party begins. On Saturday night, nestled in a cozy, tree-lined stage, the George Bushes took the wide-eyed crowd up and shaking with their sped-up bluegrass concoctions before A-R Avenue took the stage. Avery's set, one of the highlights of the weekend, was a strange brew of organic hip-hop backed up by didgeridoo harmonies and stabby bass. At the sun rose again over Jesse, Slave Lake, Knees Deep and Grass, kept the green night awake with a long blast of their southern-style party rock. (PD)

about 30 or 40 per cent of my set up to chance—but once you play a few live shows, you start to learn a few cheap tricks that people really love." So what exactly does he have planned? "Everybody seems to love the never-ending bass drumroll," he chuckles.

In fact, despite being a completely electronic act, Bolide's postmodern roar has more in common with the original jazz ethos than the AOR schlock that is Aaron Neville. "I think it's great because certain elements of jazz have always been experimental," Bolide agrees before pausing for an ironic chuckle. "And of course, jazz has never had anything to do with staying up late and dancing all night—or breaking civic ordinances, for that matter." Clearly, Waterton is relishing the Starlite spot and the chance to push the limits of what people call jazz. In his own words, "I'm gonna go nuts." (JS)

Another Hit record

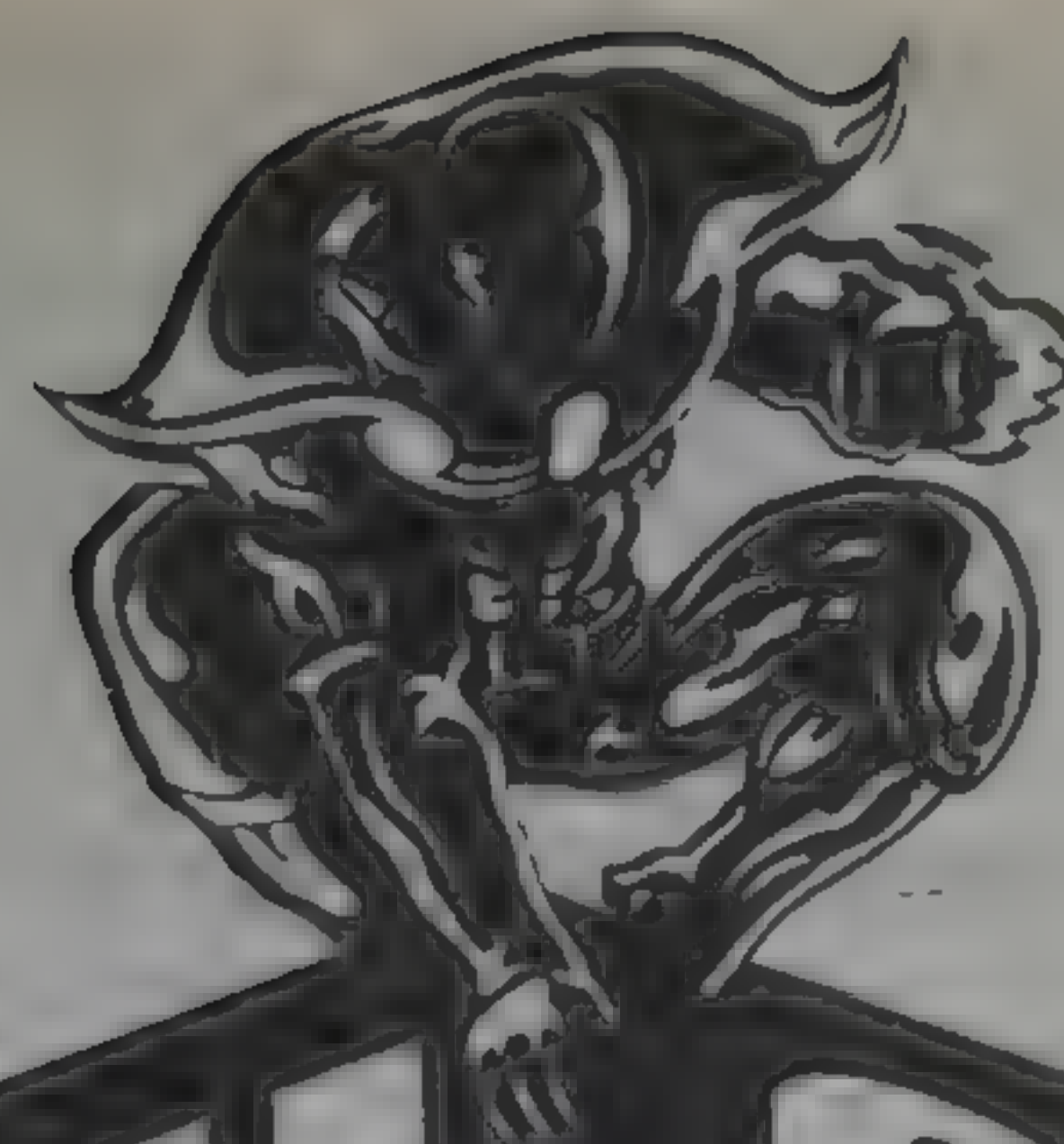
Hit and Run (CD release) • With the Dirtbags, the Morellos and Panik Attak • The Shark Tank • Thu, July 1 Those of who fear punk rock has gotten watered down and lost its edge, hiding in the shadows of its former fury, Hit and Run has a message for you: *Don't Fuck With Me*, the band's first full-length, is ready to hit the streets and blow your speakers. Tapping in to the primal rage that made punk so dangerous and beautiful in the first place, Hit and Run has been giving the boot and sneering "Fuck you" to crowds around Edmonton since early

last year. They put out a short demo of their oi-influenced street-punk tunes called *E-Town Tossers* early on, before catching the eye of New York's Longshot Music, who gave them the go-ahead for *Don't Fuck With Me*.

When Longshot owner Mike Thug came to town this spring for a Longshot showcase featuring local hooligans the Wednesday Night Heroes, the Operators and the Cleats, he made time to check Hit and Run out as well. Down in singer Steve-o Beware's basement, the band launched into their turbulent set, and even without a crowd of slamming punks screaming along to songs like "Violence" and "Anger," Thug was impressed and told them to get to work on the disc.

Bassist Kyle Duperron says *Don't Fuck With Me* was recorded over one beer-soaked weekend in his basement by their newest member, Mike Danyluk, a graduate of Grant MacEwan College's sound engineering program, with \$80 worth of rented equipment. "It was kinda rushed, but it turned out pretty good for what we spent on it," Duperron says.

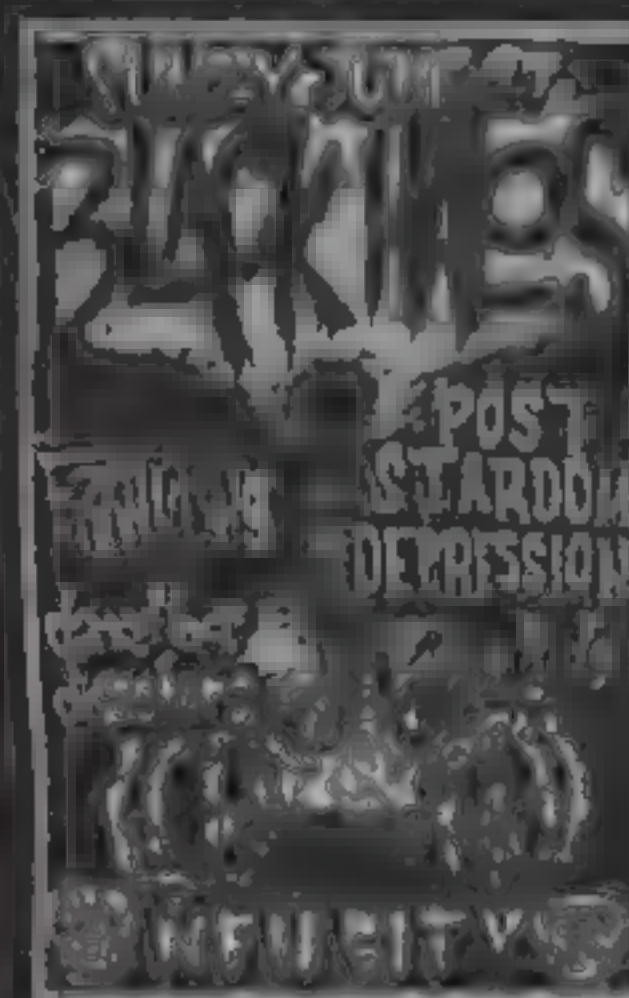
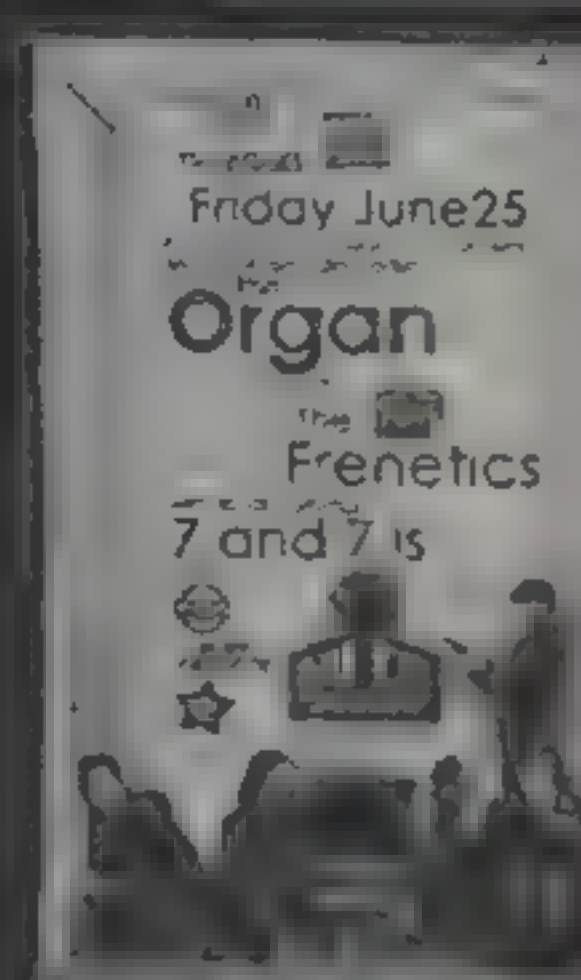
Tired of punk's clean and safe new image, Hit and Run want to do their part to make punk worthy of parents' fear and scorn. Beware often incites the crowd into fits of violent moshing by jumping in himself and thrashing around while the rest of the band plays on. "Steve-o is just crazy," Duperron says. "He's nuts. He gets into it and he just wants everybody going wild and he wants to go wild himself." (PD)



NEW CITY

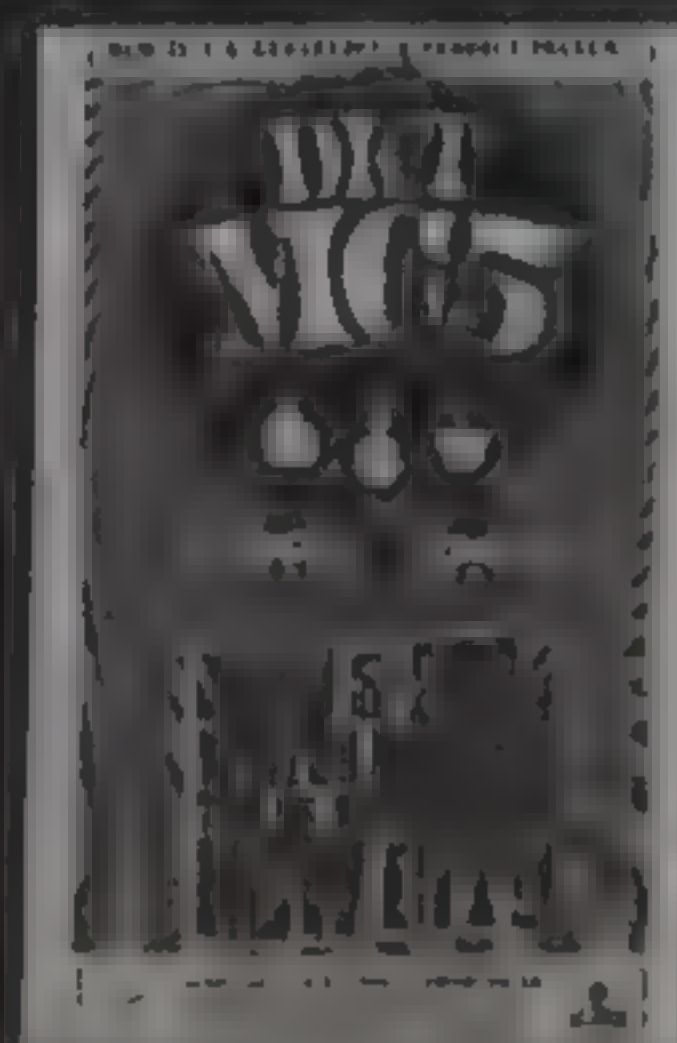
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FRIDAY JUNE 25
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THE ORGAN
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THE FRENETICS
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7 & 7 IS



Sun June 27
Black Halos
Franklins
post stardom depression
whizkids
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Wed. June 30
Aquarius Artist
JAMES ALEX MURDOCH BAND
w/5 O'clock Charlie



MC5
July 5

Suicide Girls
July 9



coming up
National Campus Radio Association Showcase Friday July 2nd
Plainsay cd release Friday July 16
Dismantled w/ Daedal Sunday July 18
Champion Alberta w/ line options and no hands Wed July 21
The Floor, Fake Cons, Radio Berlin, guests Friday July 23
FAVA Summer Celebration w/ Faunts & Black Rice July 30
Yesterday Was Everything Fest ALL AGES Aug 1

Megatunes

Your Music Destination

FOR THE WEEK ENDING JUNE 24, 2004

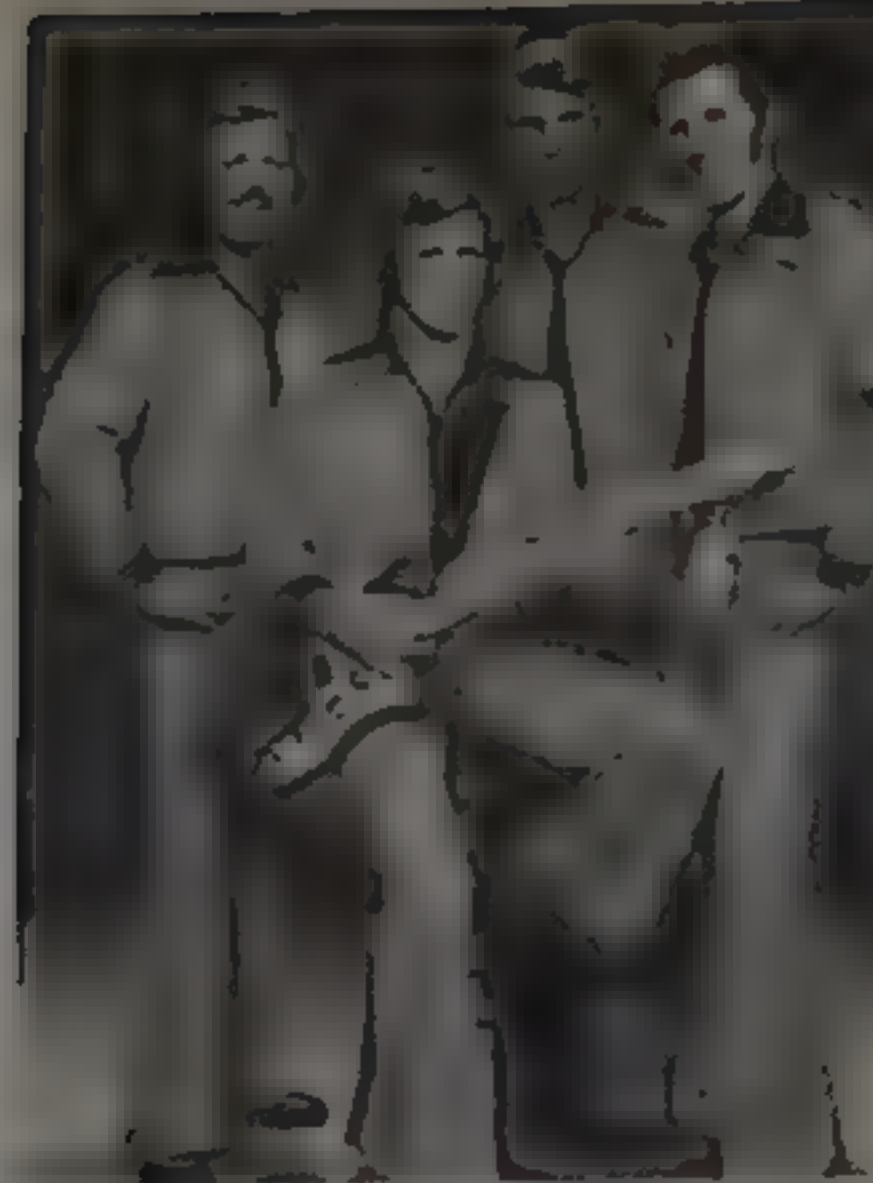
1. Beastie Boys- To the 5 Boroughs (EMI)
2. Bad Religion-The Empire strikes first (Epitaph)
3. Killers-Hot Fuss (Island)
4. Hayden-Elk Lake Serenade (Hardwood)
5. A.C. Newman-The Slow Wonder (Blue Curtain)
6. J.J. Cale-To Tulsa and Back (Sanctuary)
7. Ruthie Foster-Stages (Blue Corn)
8. Modest Mouse-Good news for people who love bad news (Epic)
9. Sonic Youth-Sonic Nurse (Geffen)
10. Skinny Puppy-The Greater Wrong of the Right (Synthetic Symphony)
11. P.J. Harvey-Uh Huh Her (Island)
12. Various-Rock against Bush (Fat)
13. Royal City-Little heart's ease (Three gut)
14. Loretta Lynn-Van Lear Rose (Interscope)
15. Amos Garrett-Acoustic Album (Stony Plain)
16. Toots and the Maytals-True Love (V2)
17. Patty Griffin-Impossible Dream (Ato)
18. Various-Punk-O-Rama Vol.9 (Epitaph)
19. Angelique Kidjo-Oyaya! (Columbia)
20. The Wailin Jenny's-40 Days (Jericho Beach)
21. Harry Manx-West eats Meet (Dog my cat)
22. Beta Band-Heroes to Zeros (EMI)
23. !!!-Louden up now (Touch and Go)
24. Bebel Gilberto-Bebel Gilberto (Six degrees)
25. Carolyn Mark-the Pros & Cons of Collaboration (Mint)
26. Misery Signals-Of malice and the Magnum Heart (Ferret)
27. Otis Taylor-Double V (Telarc)
28. Secret Machines-Secret Machines (Reprise)
29. Ronnie Earl-Now my soul (Stony Plain)
30. Etta James-Blues to the Bone (BMG)

ROYAL CITY LITTLE HEARTS EASE

On Little Heart's Ease, their third album and first for Rough Trade, Royal City continues in the direction of Alone at the Microphone but go for a fuller, cleaner sound. I think a lot have people have been waiting for this but I'm not too sure. Actually yeah, they have been.

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MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

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THU LIVE MUSIC

ATLANTIC TRAP AND GILL Penny's Whistle

CASINO (YELLOWHEAD) VIP (pop/rock)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

COOK COUNTY SALOON Battle of the Bands: Southside Riots, Radio Flyer, Warning Signs; 9pm; no cover

DUSTER'S PUB Jam hosted by Brian Petch

EASTBOUND EATERY AND SAKE BAR Jazz jam session every Thu; 8-11pm; \$3

FOUR ROOMS Harley Symington; 9pm

J.J.'S Open stage with cover band

J AND R BAR AND GRILL Open stage with the Poster Boys (pop/rock); 8:30pm-12:30am

KINGSKNIGHT PUB Resonance

NAKED CYBER CAFE Open stage

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (DOWNTOWN) Yves Lecroix

SHERLOCK HOLMES (WEM) Dave Hiebert

SIDETRACK CAFE Adam's Rib; 9:30pm; \$6 (door)

STARLITE ROOM Matthew Good, Wk; no minors event; 7pm (door), 8pm (show); \$32.50; tickets available at TicketMaster 451-8000

SUGARBOWL Ann Vriend; 9:30pm; \$5

URBAN LOUNGE Supernal (CD release party); Supersede; \$5

CLASSICAL

CAFE SELECT Bonnie Gregory and Rob Taylor (Celtic harp and guitar); 6:30-9pm

CONVOCATION HALL Stephanie Kwan, Renna Hoang; 7:30pm

ELP THUNDER POWER CASH Strathcona String Quartet (CD release party); 8pm; \$5, \$20 with purchase of CD; Jennifer Bustin (violin), Anna Kozak (violin), George Andrus (viola), Josephine van Lier (cello); 439-6950

DJS

THE ARMOURY Vintage dance, and old school hip hop

AZUCAR NIGHT CLUB Urban Nights: Elephant Man after concert party with DJ Touch It

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Thump intronic with the DDK Soundsystem

COWBOYS House with Ryan Wade and guests (patio)

ELEPHANT AND CASTLE ON WHYTE Steeman Method Thursdays: hip hop, downtempo with DJ Headspin

FILTHY McNASTY'S Punk Rock Bingo with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

LONGRIDERS Hot Latin Nights, free dance lessons 8-9:30pm

NEW CITY LIKVID LOUNGE Rub-A-Dub Thursday: rocksteady, dub reggae with DJ Jeebus and the Operation Redication Sound System

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests

RATTLESNAKE SALOON DJ Butter

RENDEZVOUS Metal Night: with DJ McNasty

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

SAVOY Funk and downtempo with Ben Jamin

SIDETRACK CAFE Night Watch With Russell Grang

THE STANDARD Felix Da Housecat, Nestor Delano, Tinswitch, Johnny D'Enco; \$15 (adv)/\$20 (door); tickets available at TicketMaster 451-8000, Footh, Underground (WEM), Colourblind

VELVET LOUNGE Urban Substance: hip hop/R&B end of exams jam with Spincycle, Invoiceable, J-Money, Sean B

YOUR APARTMENT Thursday Night Shake Down: Motown, northern soul, funk, '60s pop with DJs Travdy and Alex Zwoit

FRI LIVE MUSIC

A STARS Upper Room: Friday Beat: Dusty Grooves, Johnny Five, Quinn the Eskimo and Villain Main Room: Holy Smoke Healing Foundation presents Grassroots

ABBEY GLEN PARK Elsie Osborne Band; 11:30am-2pm

ATLANTIC TRAP AND GILL Acoustiholics

AZUCAR NIGHT CLUB D'Talle; \$20 (2-day pass)/\$15 (one night); tickets available at TIX on the Square 420-1757

BACCARAT CASINO Thomas Alexander; 9pm-1am

CAPITAL HILL PUB Tacoy Ryde

CASINO (EDMONTON) Silverhawk (country/rock)

CASINO (YELLOWHEAD) VIP (pop/rock)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

COAST PLAZA HOTEL Jazz workshops: Gene Bertoni (guitar), 2pm, free; Matt Dusk, 8:30pm; tickets available at TicketMaster 451-8000

DONNA Greg Smith Trio; 10pm-1am

DUKE OF ARGYLL PUB Lyle Hobbs

DUSTERS PUB Fin' It

FATBOYZ The Shufflehound; 9pm-1am; no cover

53 L'ATTITUDE Dino Dominelli Trio; 9pm

FOUR ROOMS Harley Symington; 9pm

FRONTIER PUB AND GRILL The Hoffman-Brown Band (pop, rock); 9pm-1am

J.J.'S Cinch (rock)

JEFFREY'S CAFE AND WINE BAR Jonathan Hill Trio; 8pm

KINGSKNIGHT PUB Resonance

LEGENDS PUB The Great Escape

MEGATUNES The Frenetics

NEW CITY LIKVID LOUNGE The Frenetics, The Organ, 7 and 7 Is, The Works Festival party; 9pm (door), \$10 (door)

PALACE CASINO Absinthe the Groove; 9pm

PCL STUDIO THEATRE Torbom Zetterberg Hot Five; 10:30pm; tickets available at TicketMaster 451-8000

PEPPERS Love Junk

RICE HOWARD WAY Patsy Amico and Brian Gregg (roots); 1-1:5pm

THE ROOST Divine with Anna Beaumont, Rhonda Whithnell; 9pm, \$5

ROSEBOWL Patsy Amico and Brian Gregg (roots)

SEEDY'S Skully and the Hypocrites, The Fisticuffs

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (DOWNTOWN) Yves Lecroix

SHERLOCK HOLMES (WEM) Dave Hiebert

SIDETRACK CAFE Calexico, AA Sound System; 9pm; \$25; tickets available at TIX on the Square 420-1757, TicketMaster 451-8000

STARLITE ROOM Matthew Good, Wk; no minors event; 7pm (door), 8pm (show); \$32.50; tickets available at TicketMaster 451-8000

SUTTON PLACE HOTEL John Goodwell Trio; 5:30-9:30pm

URBAN LOUNGE Ozzy Ozmunds; \$5

WINSPEAR CENTRE All Star Jam Session: Tommy Banks, P.J. Perry, Sheila Jordan, Gene Bertoni, Hugh Fraser, Patience Higgins, Mike Lent, Sandro Dominelli and others; 8pm; \$25; tickets available at TicketMaster 451-8000

YARDBIRD SUITE Don Berner's Legacy Gib Band, Lina Allemano; 8pm (door), 9pm (show); \$16 (member)/\$20 (guest); tickets available at TicketMaster 451-8000

ZENARI'S Helena Magerowski

DJS

THE ARMOURY Top 40/dance

BILLY BOB'S LOUNGE Big Mouth Entertainment

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Top 40 with DJ Arrowchaser

CAFE SELECT Funk and downtempo with DJs Tryptomene and Slacks

CALIENTE NIGHTCLUB Urban with Invoiceable, Q.B. and guests

COWBOYS Ladies Night: top 40

CRISTAL LOUNGE Affaire Illicite industrial noise, neoclassical with Verlaag and Xerxes

DECADES Powerhouse Fridays: dance and retro with Zack and Johnny Staub (Power 92); **Upstairs in the Skylounge:** soulful house music; over 23; dress code

DECADES Vital Fridays: Drum 'n' bass breakbeat with Cartridge, Degree, Phatcat, Dsnow

DONNA Silk house with Winston Roberts and guests

ELEPHANT AND CASTLE ON WHYTE DJ Headspin Live

ELP THUNDER POWER CASH Freedom Fridays: house, Euro house, club anthems with The Peoples DJ

FILTHY McNASTY'S Shake Yo' Ass: with DJ Senal K

THE FOX Top 40 retro dance music

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

HALO Mod Club: Indie rock, new wave, '60s soul, 80pop with DJs Blue Jay and Travy D

IRON HORSE Urban Dance Party with DJ Loose Cannon

THE JOINT Fresh Fridays: Urban by Urban Metropolis Sound Crew

MANHATTAN CLUB R&B Fridays: hip hop/R&B with DJ Mad Noise

MEGATUNES PUB AND GRILL Shawn Z

ISLANDER'S PUB AND GRILL Music with DJ Will Hill; 9pm

RATTLESNAKE SALOON DJ Butter

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outtawak, DJ Jazzy and male stripper; **Downstairs:** female stripper; \$4 (member)/\$6 (non-member)

ROXY ON WHYTE Babylon Fridays: retro/R&B/dance with DJ Extreme

SAVOY Electronica with DJs Bryana, Chns

SIDETRACK CAFE The Jay and Jay Show: With Jay Hanley and Smilin' Jay Willis

THE STANDARD Triple X Fridays: top 40/dance

STARS NIGHTCLUB Holy Smoke Healing Foundation's Grassroots

STARLITE ROOM house, hip hop, top 40 with DJ Rage and DJ Weezy; 9pm

STARLITE ROOM ambient/IDM/electronica by Anel and Roel

STARLITE ROOM with Tinswitch, Sureshock, MC Flopro, LP, Juicy, Dragon, Old Bitch, 18+

YOUR APARTMENT House with DJ Tomek

SAT LIVE MUSIC

A STARS Upper Room: Saturday open mic **Main Room:** Captain Abdul's Election's Canada hip hop competition final; \$8; 445-2323

ABBEY GLEN PARK Dino Dominelli Quartet; 11:30am-2:30pm

ATLANTIC TRAP AND GILL Acoustiholics

AZUCAR NIGHT CLUB D'Talle; \$20 (2-day pass)/\$15 (one night); tickets available at TIX on the Square 420-1757

BACCARAT CASINO Thomas Alexander; 9pm-1am

BACKDRAUGHT PUB Becca The Great; 8:30 (door), 9:30pm (show); \$5

BLACK DOG Hair of the Dog; 4-6pm

BUND PIG PUB AND GRILL Open Stage; 3-9:30pm

BUD'S LOUNGE Open jam with Lorne Bumstick; 7-11pm

CAFE SELECT Stu Crossley Duo; 8-11pm

CAPITAL HILL PUB Tacoy Ryde

CASINO (EDMONTON) Silverhawk (country/rock)

CASINO (YELLOWHEAD) VIP (pop/rock)

CITADEL THEATRE Magilla Funk Conduit: The Works Festival opening party; all ages event; 8pm; free

COAST PLAZA HOTEL Kurt Rosenwinkel Quartet; tickets available at TicketMaster 451-8000

COTTSMOOD INTERIORS Cheryl Fisher and her Swing Band; 1:30-4pm

DONNA Shelly Jones Trio; 10pm-1am

DRUID Harpdog Brown; 4-7pm

DUKE OF ARGYLL PUB Lyle Hobbs

DUSTERS PUB Fin' It

FOUR ROOMS Dino Dominelli; 9pm

J.J.'S Cinch (rock)

JEFFREYS CAFE AND WINE BAR Harley Symington Trio; 8pm

KINGSKNIGHT PUB Resonance

LEGENDS PUB The Great Escape

NEW ASIAN VILLAGE Dawn Chubai; 9pm

O'BYRNE'S Chris Wynters and Scott Peters; 3-6pm

OVERTIME Divine with Anna Beaumont, Rhonda Whithnell; 9pm

PALACE CASINO Absinthe the Groove; 9pm

PCL STUDIO THEATRE Torbom Zetterberg Hot Five; 10:30pm; tickets available at TicketMaster 451-8000

PEOPLE'S The Shufflehound; 9:30pm-12; no cover

PEPPERS Love Junk

RENDEZVOUS Indian Police, Left Nutt, Common Ground

SAWMILL Dinner and dance. Patricia Conroy; \$22.50

SEEDY'S Rally Cap, Merk

SIDETRACK CAFE The Dangerous Guest; 7-11pm; free

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (DOWNTOWN) Yves Lecroix

SHERLOCK HOLMES (WEM) Dave Hiebert

SIDETRACK CAFE Wbutee; 9pm; \$18.50; tickets available at TicketMaster 451-8000, TIX on the Square 450-1757

SUTTON PLACE HOTEL John Goodwell Trio; 5:30-9:30pm

URBAN LOUNGE Ozzy Ozmunds; \$5

WESTBURY THEATRE The River

City Big Band; tickets available at TicketMaster 451-8000

YARDBIRD SUITE P.J. Perry, Insid Out; 8pm (door), 9pm (show); \$1- (member)/\$20 (guest); tickets available at TicketMaster 451-8000

DJS

THE ARMOURY Top 40, dance

BACKDRAUGHT PUB hip hop with Shortound and Echi

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Brendan's Sausage Party; obscure indie rock with DJ Ballhog

BOOTS Flashback Saturdays: retro dance, house with Demick

BUD'S NIGHTCLUB dance with DJ Arrowchaser

CRISTAL LOUNGE Invoiceable Bomb Squad and guests

DECADES dance, and retro with Frank the Tank; **Upstairs in the Skylounge:** soulful house; over 23; dress code

DECADES Cybernautika fetish cyborg/industrial theme; no minors; 7pm; \$20 (adv), \$25 (door)

DONNA Deep lounge house with Sam Pillar, Bryan Beca and guests

ELP THUNDER POWER CASH **WHYTE** DJ Headspin Live

ELP THUNDER POWER CASH Evolution Saturdays: house, retro-dance

FILTHY McNASTY'S Shake Yo' Ass: with DJ D-Luson

THE FOX Top 40 retro dance music

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI Housegroove with DJ Sunny

IRON HORSE Urban dance party with DJ 420

THE JOINT Get a Nightlife: top 40/dance/urban

MANHATTAN CLUB Sinful Saturdays: top 40/dance

ABBEY GLEN PARK Robert Walsh Band; 11:30am-2pm
BLACK DOG FREEHOUSE 11:30am-2pm
BLIND PIG PUB AND GRILL 11:30am-2pm
CARGO AND JAMES TEA SHOPPE 11:30am-2pm
COAST PLAZA HOTEL Jazz
11:30am-2pm; free; Sheila
Mike Lent, Inside Out,
8:30pm; tickets
451-8000
DONNA 10pm-11pm

ECCO PUB Open jam session
11:30am-2pm
FOUR ROOMS Dino Dominelli;
11:30am-2pm
THE FOX Rock Fest; 9pm-12
11:30am-2pm
IL PORTICO Cheryl Fischer and
11:30am-2pm
NEW CITY LIKWID LOUNGE
Black Halos, Franklins, Whizkids;
11:30am-2pm
O'BYRNE'S Joe Bird's line jam;
11:30am-2pm

ROSEBOWL Jam with Mike
McDonald; 10pm
SIDETRACK CAFÉ Under the
Covers Sundays: Magnificent
Charlie, Portal, DJ Dudeman;
8:30pm; \$5
STARLITE ROOM Besh o' drom;
10pm; \$12; tickets available at
TicketMaster 451-8000
STARS NIGHTCLUB Lovers
Night; with Reno and Soul
WINSPEAR CENTRE The David
Sanborn Band, The Soul
Survivors, Cornell Dupree; 8pm;
\$14.50, tickets available at
TicketMaster 451-8000

CLASSICAL
ROBERTSON WESLEY UNITED CHURCH Belle Canto; 10:30am-noon; tickets available by phone at 732-1262

DJS
CALIENTE NIGHTCLUB Ladies
Night; urban with DJ Invinceable
DECADANCE Worship Sundays;
mixed with Big Daddy, DTOR
and guests; 10am-close
HALO House
MANHATTAN CLUB Industry
Sundays; top 40, dance/R&B
NEW CITY LIKWID LOUNGE
Atmosphere: funk, rare groove,
hip hop with DJ Cool Curt
THE ROOST Betty Ford
Hangover Clinic Show Beer Bash;
every long weekend with DJ

Jazzy; \$2
SAVOY French Pop; mixed with
Deja DJ
STARS NIGHTCLUB Lovers Night
concert with Reno and Soul
SUGARBOWL Multipurpose
Eclectic electronic hosted by
Prosper and Eli with guests

MON
LIVE MUSIC
ABBEY GLEN PARK Robert
Walsh Band; 11:30am-2pm
BLUES ON WHYTE Blue
Mondays; jam with Tim Lee and
the Revelators
DRUID Swing Manouche (Gypsy
jazz)
FOUR ROOMS Mo Lefever; 9pm
JUBILEE AUDITORIUM Al
Green, 180mbal; 8pm; \$65-\$85;
tickets available at TicketMaster
451-8000
L.B.'S PUB Open stage with
Randy Martin; 9pm-2am
**SECOND CUP (CHURCHILL
SQUARE)** Open mic every Mon
hosted by Rob Taylor and Ben
Todd; 7:30-10pm
SHERLOCK HOLMES (CAPILANO) Tim Becker
SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen
SHERLOCK HOLMES (WEM)
Richard Blais
SIDETRACK CAFÉ Jacksoul,
Sheena Misenas; 9pm; \$25;
tickets available at TicketMaster
541-8000, TIX on the Square
450-1757
STARLITE ROOM Me'shell
Ndegéocello, Jaga Jazzist; 10pm;
\$39.50
WESTBURY THEATRE Landes
Jugend Jazz Orchester Hesse,
Monterey Jazz Festival County
Honor Band; tickets available at
TicketMaster 451-8000

DJS
DUSTER'S DJ Dan
ESCAPE ULTRA LOUNGE Paul
Oakenfold, David Stone; 9pm
(door); \$25; tickets available at
TicketMaster 451-8000
FILTHY MCNASTY'S Metal
Mondays; with DJ S.W.A.G
O'BYRNE'S Hip Mondays;
Industry night with DJ Finnegan,
live music

TUE
LIVE MUSIC
ABBEY GLEN PARK Dino
Dominelli Quartet; 11:30am-2pm
BLUES ON WHYTE Zig Zag
Bluesband
COAST PLAZA HOTEL Bym
Roberts Quartet; 8:30pm; tickets
available at TicketMaster 451-8000
DRUID Open stage with Chris
Wynters
FOUR ROOMS Rhonda Withnell
9pm
THE FOX Wild beat jam; 9pm-12
JEFFREY'S CAFÉ AND WINE BAR
Christina Schmolke (pop/jazz
singer-songwriter); 7:30pm
LEGENDS PUB Open jam hosted
by Gary Thomas
O'BYRNE'S Celtic night with
Shannon Johnson and friends;
9:30pm
PCL STUDIO THEATRE Zoom;
Tartare; 10:30pm; tickets available
at TicketMaster 451-8000
PEPPERS Open stage hosted by
the Darryl Meyer Quartet (R&B,
blues, jazz)
RICE HOWARD WAY Rob Taylor
Band; 5:54pm
SEEDY'S The Cure (CD release
party)
SHERLOCK HOLMES (CAPILANO) Tim Becker
SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen
SHERLOCK HOLMES (WEM)
Richard Blais
SIDETRACK CAFÉ Nana Sanilli;
9pm; \$25; tickets available at
TicketMaster 451-8000, TIX on the
Square 450-1757
STARLITE ROOM Manitoba, Jaga
Jazzist; 10pm; \$25
URBAN LOUNGE Mullet; \$5
WESTBURY THEATRE Landes
Jugend Jazz Orchester Hesse,
Monterey Jazz Festival County
Honor Band; tickets available at
TicketMaster 451-8000

DJS
BILLY BOB'S LOUNGE Karaoke
and DJ Tues with Run Riot
Professional Music Productions
BLACK DOG FREEHOUSE Viva;
with DJ Sean

DJS
MEGATONES 10355 Whyte Ave.
434-6342
NAKED CYBER CAFÉ 10354
Jasper Ave, 425-9730
NEW ASIAN VILLAGE 10147
Saskatchewan Dr, 434-8699
NEWCASTLE PUB AND GRILL
6108-90 Ave, 490-1999
NEW CITY LIKWID LOUNGE
10081 Jasper Ave, 413-4578
NEW CITY SUBURBS 10081
Jasper Ave, downtown, 413-4578
O'BYRNE'S 10616-82 Ave, 414-
8022
OLD TIMERS PIONEER CABIN
943 Scona Rd, 99 St, 439-6950
ORLANDO'S II PUB AND GRILL
13509-127 St, 918-0568
OVERTIME 10304-111 St, 423-
1111
PALACE CASINO 2710 WEM,
444-2112
PCL STUDIO THEATRE TransAlta
Arts Bama, 451-8000
PEOPLE'S Econo Lodge, 10209-
100 Ave, 428-6442
PEPPERS Westmount Shopping
Centre, 111 Ave, 135 St, 451-
8022
PLEASANTVIEW HALL 10800-
57 Ave, 434-5997
RATTLESNAKE SALOON 9361
34 Ave, 438-8878
RENDEZVOUS 10108-149 St,
444-1822
RICE HOWARD WAY 101 A Ave,
101 St, Downtown Edmonton
**ROBERTSON WESLEY UNITED
CHURCH** 10209-123 St, 732-
1111
THE ROOST 10345-104 St, 426-
3150
ROSEBOWL 10111-117 St, 482-
2000
ROSSDALE HALL 10135-96 Ave,
429-3624

ESCAPE ULTRA LOUNGE WEM,
489-1330
FATBOYZ 6104-104 St, 437-
3633
53 L'ATTITUDE 10612-82 Ave,
431-5343
FILTHY MCNASTY'S 10511-82
Ave, 432-5224
IRON HORSE RESTAURANT
(EDMONTON) Edmonton
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4767
THE FOX 10125-109 St, 990-
0680
GAS PUMP 10166-114 St, 488-
4841
LE GLOBE 14921 Stony Plain Rd,
489-1022
GUILTY MARTINI 10338-81 Ave,
433-7183
HALO 10538 Jasper Ave, 423-
HALO
**HONEST MUR'S BAR AND
GRILL** 8937-82 Ave, 463-6397
IL PORTICO 10012-107 St, 424-
8739
IRON HORSE 8101 Gateway
Rd, 438-1907
J.J.'S 13160-118 Ave, 489-7462
J AND R BAR AND GRILL 4003-
106 St, 436-4403
**JEFFREY'S CAFÉ AND WINE
BAR** 9640-142 St, 451-8890
THE JOINT WEM, 486-3013
JUBILEE AUDITORIUM 11455
87 Ave, 451-8000
L.B.'S 111-23 Akins Dr, St. Albert,
460-9100
LEGENDS 6104-172 St, 481-2780
LONGRIDERS 11733-78 St, 479-
7400
MACLAB THEATRE The Citadel,
451-8000
MANHATTAN CLUB 10345-105
St, 423-7884

BUDDY'S NIGHTCLUB Top 40
with DJ Stephan
BLUES ON WHYTE Zig Zag
Bluesband
COAST PLAZA HOTEL Bym
Roberts Quartet; 8:30pm; tickets
available at TicketMaster 451-8000
DRUID Open stage with Chris
Wynters
FOUR ROOMS Rhonda Withnell
9pm
THE FOX Wild beat jam; 9pm-12
JEFFREY'S CAFÉ AND WINE BAR
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SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen
SHERLOCK HOLMES (WEM)
Richard Blais
SIDETRACK CAFÉ Nana Sanilli;
9pm; \$25; tickets available at
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Jazzist; 10pm; \$25
URBAN LOUNGE Mullet; \$5
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Jugend Jazz Orchester Hesse,
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Honor Band; tickets available at
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Jasper Ave, 425-9730
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10081 Jasper Ave, 413-4578
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PEPPERS Westmount Shopping
Centre, 111 Ave, 135 St, 451-
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34 Ave, 438-8878
RENDEZVOUS 10108-149 St,
444-1822
RICE HOWARD WAY 101 A Ave,
101 St, Downtown Edmonton
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CHURCH** 10209-123 St, 732-
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THE ROOST 10345-104 St, 426-
3150
ROSEBOWL 10111-117 St, 482-
2000
ROSSDALE HALL 10135-96 Ave,
429-3624

ROXY ON WHYTE 10544-82
Ave, 439-7699
SAVOY 10401-82 Ave, 438-0373
SAWMILL 3840-76 Ave, 463-
8400
SECOND CUP 10402-82 Ave,
439-8097
SEEDY'S 10314-104 St, 421-0992
SHERLOCK HOLMES (CAPILANO)
Capilano Mall, 1136, 5004-98
Ave, 463-7788 • Rice Howard
Way, 426-7784 • 10341-82 Ave,
433-9676 • Bourbon St (WEM),
444-1752
SIDETRACK CAFÉ 10333-112 St,
421-1326
THE STANDARD 6107-104 St,
421-1326
STARLITE ROOM 10030-102 St,
451-8000
STARS NIGHTCLUB Main Floor,
10551-82 Ave, 432-7977
STONEHOUSE PUB 11012 Jasper
Ave, 420-0448
SUGARBOWL 10922-88 Ave,
439-7977
SUTTON PLACE HOTEL 10235-
101 St, 428-7111
TONIC AFTER DARK 9920-62
Ave, 408-4686
URBAN LOUNGE 8111-105 St,
439-7977
VELVET LOUNGE 10041-170 St,
930-4222
VICTORY LOUNGE 10030-102 St
(downstairs)
WESTBURY THEATRE TransAlta
Arts Bama, 451-8000
WINSPEAR CENTRE 451-8000
V AFTERHOURS 10028-107 St,
433-3337
YOUR APARTMENT 8120-101
St, 433-3337
ZENARI 10117 101 St, 425-
6157

PLEASANTVIEW HALL
Northern Bluegrass Circle Music
Society bluegrass jam; 7:30pm
RICE HOWARD WAY Patsy
Amico and Brian Gregg (roots),
2:30pm; Rob Taylor Band, 6:15-
7pm
THE ROOST Divine with Anna
Reaumont, Rhonda Withnell
9pm; \$5
ROSEBOWL 10922-88 Ave,
439-7977
SHERLOCK HOLMES (CAPILANO)
Capilano Mall, 1136, 5004-98
Ave, 463-7788 • Rice Howard
Way, 426-7784 • 10341-82 Ave,
433-9676 • Bourbon St (WEM),
444-1752
SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen
SHERLOCK HOLMES (WEM)
Richard Blais
SIDETRACK CAFÉ Bullfrog,
9pm; \$29.50, tickets available at
TicketMaster 451-8000, TIX on
the Square 450-1757
STARLITE ROOM Down Tempo
with Bob Tranoline, Bolde and
Groove Collective, 10pm, \$12
STARS NIGHTCLUB
Appreciation Wednesdays: hip
hop, R&B, reggae, soul with
Reno and Mr. "O"; 10pm (door)
URBAN LOUNGE Magna Kum
Loud; \$5
WESTBURY THEATRE John
Stetch; tickets available at
TicketMaster 451-8000
WINSPEAR CENTRE The French
National Jazz Orchestra, François
Bourassa Quartet; 8pm; \$25;
tickets available at TicketMaster
451-8000

DJS
BLACK DOG FREEHOUSE 10922-88 Ave,
439-7977
Cherry: deep house/progressive/
breaks with Tinswitch and guests
BLACK DOG FREEHOUSE
Glitter Gulch: country, roots
BUDDY'S NIGHTCLUB Top 40
with DJ Stephan
FILTHY MCNASTY'S Mix Tape
Bar Star College Nite: with DJ
Rock 'n' Rogers
GAS PUMP Karaoke contest with
DJ Gord
LE GLOBE DJ Moreno
GUILTY MARTINI DJ Sunny
NEW CITY LIKWID LOUNGE
New City Dolls: Glam, punk,
metal with Skinny I, JJ Frenchy
THE ROOST 10345-104 St, 426-
3150
Vintage Live: indie rock with DJ
Shouldbeinaband
SIDETRACK CAFÉ Revolving
Mystery with guest DJ
STARS NIGHTCLUB
Appreciation Wednesdays: hip
hop, R&B, reggae, soul with
Reno and Mr. "O"; 10pm (door)
YOUR APARTMENT Big Rock
Indie Rock Night: indie rock with
DJ Shouldbeinaband

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MEGATONES 10355 Whyte Ave.
434-6342
NAKED CYBER CAFÉ 10354
Jasper Ave, 425-9730
NEW ASIAN VILLAGE 10147
Saskatchewan Dr, 434-8699
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NEW CITY SUBURBS 10081
Jasper Ave, downtown, 413-4578
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SAWMILL 3840-76 Ave, 463-
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SUGARBOWL 10922-88 Ave,
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SUTTON PLACE HOTEL 10235-
101 St, 428-7111
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URBAN LOUNGE 8111-105 St,
439-7977
VELVET LOUNGE 10041-170 St,
930-4222
VICTORY LOUNGE 10030-102 St
(downstairs)
WESTBURY THEATRE TransAlta
Arts Bama, 451-8000
WINSPEAR CENTRE 451-8000
V AFTERHOURS 10028-107 St,
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THURSDAY JUNE 24

SUPERNAL & SUPERSEED

ENTER TO WIN THE ULTIMATE COORS LIGHT & MAXIM GOLF EXPERIENCE (\$3.75 COORS LIGHT BOTTLES)

FRIDAY-SATURDAY JUNE 25-26

OZZY OSMUNDS

SATURDAY - PLAY IN THE BIG ROCK MASTERS FROM 5-9PM (\$4.25 BIG ROCK)

WEDNESDAY JUNE 30

MAGNA KUM LOUD

ENTER TO WIN A KOKANEE MTN BIKE (\$3.75 KOKANEE BOTTLES)

CANADIAN MOLSON CANADIAN TUESDAYS (\$3.75 CANADIAN BOTTLES)

COME DOWN JUNE 30, JULY 1&2 TO WIN TICKETS
AND A CHANCE TO WIN VIP PASSES TO THE PARTY
OF THE YEAR AT STAGE 13.
YOU'LL GET TO PARTY LIKE A ROCK STAR!!

Urban lounge & whisky grill
SPONSORED BY
MOLSON CANADIAN
& THE URBAN LOUNGE
(CANADIAN BOTTLES \$4.25)
MOLSON CANADIAN

Friday June 25

The Works Arts and Design Festival presents
Mint/604 recording artists:

the Organ

Union 2112/stomp records artists

the Frenetics

with local hairbags:
7 and 7 is

mint records
CSF
NEW CITY

VENUE GUIDE

A STARS 10545-82 Ave, 439-
1498
ABBEY GLEN PARK 102 St,
104per Ave
THE ARMOURY 10310-85 Ave,
702-1800
ATLANTIC TRAP AND GILL
7704-104 St, 432-4611
AZUCAR NIGHT CLUB 11733-
78 St, 479-7400
BACCARAT CASINO 10128-104
Ave, 413-3178
BACKDRAUGHT PUB 8307-99
St, 430-9200
BACKROOM VODKA BAR
10324-82 Ave, upstairs, 436-4418
BILLY BOB'S LOUNGE
Continental Inn, 16625 Stony
Plain Road, 484-7751
BLACK DOG FREEHOUSE
10425-82 Ave, 439-1082
THE BLIND PIG 32 St, Anne St,
St. Albert, 418-6332
BLUES ON WHYTE 10329-82
Ave, 439-5058
BOOTS 10242-106 St, 423-5014
BUD'S LOUNGE Grandin Mall, St.
Albert, 458-3826
BUDDY'S NIGHTCLUB 11725B
Jasper Ave, 488-6636
CAFÉ SELECT 10018-106 St,
428-1629
CALIENTE NIGHTCLUB 10815
Jasper Ave, 425-0850
CAPITAL HILL PUB 14203 Stony
Plain Rd, 454-3063
**CARGO AND JAMES TEA
SHOPPE** 10634-82 Ave, 433-
8152

CASINO (EDMONTON) 7055
Argyll Rd, 463-9467
CASINO (YELLOWHEAD)
12464-153 St, 463-9467
CHANCE RESTAURANT 10150-
101 St, 424-0400
CITADEL THEATRE Lee Pavilion,
9828-101A Ave
COAST PLAZA HOTEL Glenora
Room, 451-8000
CONVOCAION HALL U of A
Campus, 420-1757
COOK COUNTY SALOON 8010
Gateway Blvd, 432-2665
COTTSMOOD INTERIORS
10940 Mayfield Rd, 453-3447
COWBOYS 10102-180 St, 481-
8739
CRISTAL LOUNGE 10336 Jasper
Ave, 426-7521
DANTE'S WORLD PUB 170 St,
Stony Plain Road, 486-4448
DECADANCE 10018-105 St, 990-
1792
DONNA 10177-99 St, 429-3338
DRUID 11606 Jasper Ave, 454-
8000
DUKE OF ARGYLL PUB Chateau
Edmonton Hotel, 7230 Argyll Rd,
465-7931ext. 847
DUSTER'S 6402-118 Ave, 474-
5554
**EASTBOUND EATERY AND
SAKE BAR** 11248-104 Ave, 428-
2448
ECCO PUB 9605-66 Ave, 435-
5050
**ELEPHANT AND CASTLE ON
WHYTE** 10314-82 Ave, 439-4545

ESCAPE ULTRA LOUNGE WEM,
489-1330
FATBOYZ 6104-104 St, 437-
3633
53 L'ATTITUDE 10612-82 Ave,
431-5343
FILTHY MCNASTY'S 10511-82
Ave, 432-5224
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(EDMONTON) Edmonton
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CLUTCH
BLAST
TURNING
TOUR 2004
OVER 2 HOUR
DOUBLE SET
THE BAKERTON GROUP

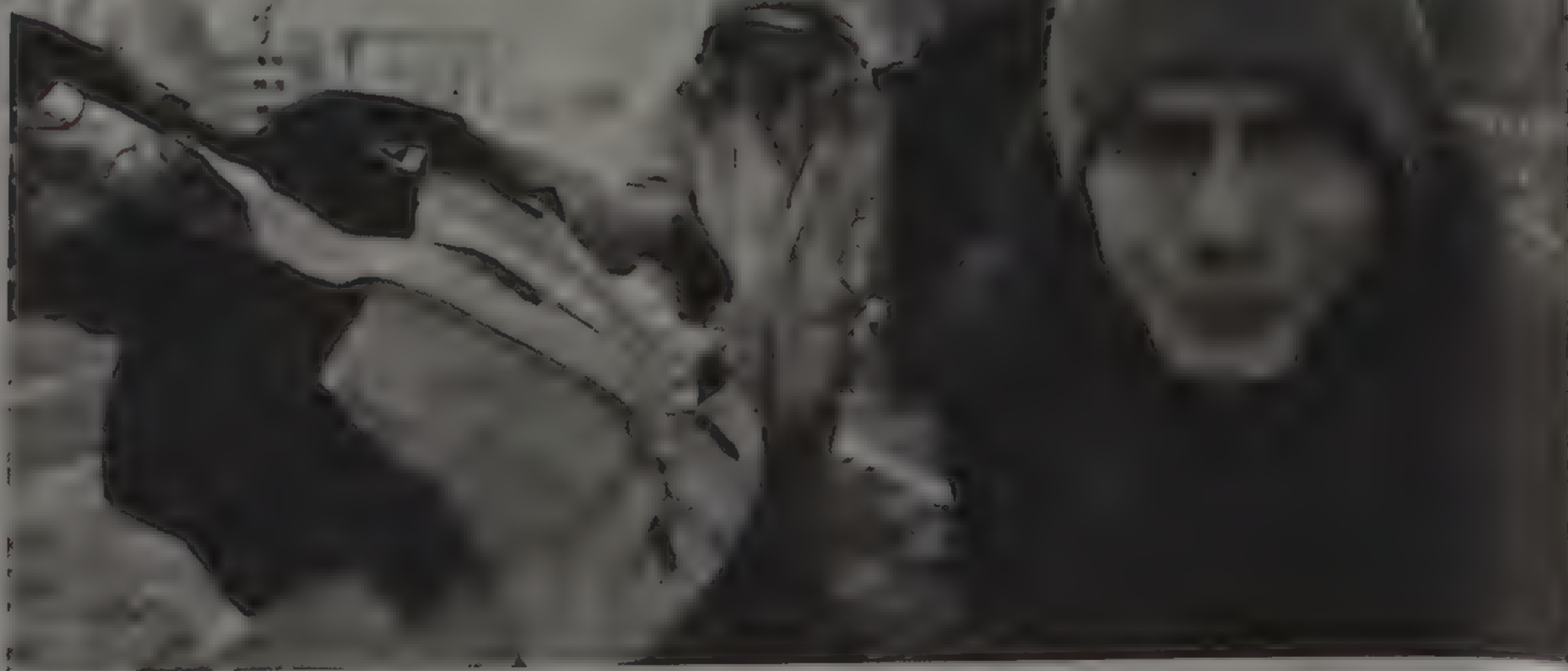
THURSDAY
JULY 1²⁰ 04
Red's UPPER LEVEL
PHASE THREE
WEST EDMONTON MALL

CANADA DAY SHOW!

TICKETS AVAILABLE AT TICKETMASTER,
MEGATUNES, RED'S, FS, BLACKBYRD,
LISTEN & FREECLOUD
DOORS: 8 PM • 18+ ID REQ.

BLAST TYRANT CON NOW AVAILABLE

Hip hoppers



Mark Robertson leaps into the spotlight in Bullfrog's latest incarnation

By TAZ

This Wednesday, River City will be blessed yet again with another soon-to-be legendary Jazz City

appearance by Bullfrog, but the lineup has gone through some changes since its previous festival performances.

"No one really knows, but Bull-

PREVIEW JAZZ CITY

frog is an expanding and collapsing collective of members," singer/songwriter/guitarist Mark Robertson explains. "We've gone down to a lit-

tle as three members, that being the core members consisting of myself, bassist/drummer Peter Santiago, and [Ninja Tune artist] Kid Koala. We've even had as many as nine performers at one point. It's constantly changing, which we thrive upon."

Expect a different show this time, Edmonton soulsters. New Brazilian percussionist Gutierrez and sax player Ian Babb have joined the

SEE PAGE 37



IT'S HAPPENING JULY 22ND... EDMONTON MUSICIANS DIRECTORY

Edmonton's only musicians directory will offer free listings to any musician, band or artist. Just send us your band's name & genre, a contact name, phone number and/or email address, a photo (if possible) and a brief description of your band. (Vue Weekly reserves the right to edit for length)

Send information to VUE WEEKLY musicians guide, 10303-108 St., Edmonton, AB, T5J 1L7 or email your information to directory@vue.ab.ca. Advertisers contact Rob Lightfoot at 780.423.1003 for advertising information.



Causing a Jane reaction

Sultry Jane Monheit is an old-fashioned jazz singer in a newfangled music industry

By CHAD HUCULAK

While it never exactly disappeared, jazz has definitely jumped back into the forefront of North America's popular consciousness after years on the fringes. And while media darlings like Diana Krall and Norah Jones bask in the spotlight, there's Jane Monheit poised just on the edge waiting to take her place next to them.

Raised in a musically talented family and trained vocally at the Manhattan School of Music, Monheit attracted critical attention at the tender age of 20 after winning the runner-up prize at the 1998 prestigious Monk Institute Vocal Competition at the tender age of 20. And who couldn't detect greatness in singing, how it forces your finger to increase the volume to catch the little rumblings in her hushed voice, then struggling to find an appropriate volume to contain the soaring crescendo that immediately follows?

Monheit's Canada Day appearance at the Winspear Centre will be her first excursion into the upper echelons of Canada. Over the phone from her home in Manhattan, Mon-

heit explains that she has played some major concerts in Toronto and Montreal, but she's eager about the new experience the Great White North holds for her. At the time of our interview, though, she's just starting an 11-night stint at the legendary Oak Room in New York's Algonquin Hotel and says, "It's really nice to be able to work and go home in the same day."

Exhaustively touring to promote her latest live album *Live at the Rainbow Room* (she plays two dates in Saskatchewan before hitting Edmonton) doesn't seem to have had any negative effect on the young singer. "A lot of people need five minutes to

PREVIEW JAZZ CITY

themselves before a show," she says, "but I'm just goofing around with the band. It keeps us very relaxed, which is very important.... I never get nervous. I'm probably more comfortable onstage than I am off. I just remember how unbelievably lucky I am."

Lucky enough to have her first two albums hit the upper reaches of *Billboard's* jazz chart. Following in the footsteps of her idol Ella Fitzgerald, Monheit transforms traditional jazz songs into a modern jazz-pop hybrid—take, for instance, her cover of "Over the Rainbow," on which her smooth, cool voice leaves your heart aching on every hanging syllable. (The tune will show up in the Jude Law/Gwyneth Paltrow retro-

adventure movie *Sky Captain and the World of Tomorrow* this fall.)

DESPITE HER SUCCESS, critics have habitually called her on her age and inexperience. "It was really hard," Monheit says about her early experiences on the jazz circuit. "There was constant criticism that I was too young. Ella [Fitzgerald] was making music since she was a teenager. Music is for everyone. And all of [the criticism] has ended now. Now there's other young jazz musicians out there and they don't seem to be attacked so I think people have accepted that jazz isn't just for the older crowd. There's lots of young people at my shows because they see a young person onstage."

Of course, all that's meant is that now critics have more time to get distracted by her looks. Truth be told, Monheit is a very attractive young woman with luxurious, wavy golden locks, arched, inviting eyebrows and a sultry smile—a stunning package that led many writers to write her off initially as just a pretty face. "The reason I wanted to get into jazz was because I really wanted to be a musician," Monheit says. "It goes both ways. Especially in the beginning, I've read reviews that go, 'She's too beautiful' or 'Not beautiful enough.' When I open a review and it just talks about that stuff, I don't mind as long as it talks about the music too. Next time I'll wear a burlap sack and then see if you notice me."

"I'm lucky," she continues, "because I like dressing up, wearing make-up and high heels—that's just the kind of girl I am, anyway. No record company ever forced me to do anything."

AND IT LOOKS as though Monheit's old-fashioned style is right in tune with what's happening on the pop charts. "It seems like a lot of pop stars are making jazz records right now," she observes, then adds, after a pause, "I'm not too sure how I feel about that."

What she is sure of is jazz's slow absorption back into popular culture. "Norah Jones started out as a jazz singer," she says, "and made a record that just happened to be a hit that just didn't happen to be a jazz record. There was one standard on it. Now Britney Spears-loving teenagers all over the world know at least one standard.... I love Britney, actually. I'm such a huge fan. She's endlessly entertaining to me."

She also goes on to praise people like Michael Bublé, Harry Connick Jr. and Diana Krall who have been able to break into the mainstream. In fact, Monheit did a duet with Bublé for her album *Taking a Chance on Love*, her first album on the Sony Classic label, due out this September. She's quite proud of it and describes it as being a collection of songs she learned as a kid watching old MGM musicals.

And how does she keep her voice in top shape? "Lots of sleep and drinking lots of water. I'm not really one of those rug-wearing, tea-drinking singers," she says with a hint of laughter in her voice. "I'm more of a water girl." ☐

JANE MONHEIT QUINTET

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Snaith-based community initiative

Dan Snaith brings Manitoba to Edmonton for Jazz City

By TAZ

"I've always liked psychedelic bands like My Bloody Valentine, but it all was filtered through listening to hip-hop when I was a kid. Sample-based music like dance music, stuff like that, resulted in my music."

You'd think that music created by a Ph.D. student in number theory would be as much fun as reading the collected blog entries of an overweight goth, but Dan Snaith—better known in musical circles as Manitoba—continues to blow music nerds and critics away with each release. His last album,

2003's acclaimed *Up in Flames*, was a mash of '60s psychedelia and post-millennium glitch with a couple of guitars and vocals thrown in the mix.

"I wasn't really thinking too much at all about how people would think about it," Snaith says over the phone from Toronto. "I was just making music for the sake of enjoying the music. There wasn't any perverse [attempt] to annoy or do something that people weren't expecting, but at the same time, I'm really happy how *Up in Flames* moved on and did something different than the first record, because I didn't want to end up treading over the same ground."

Up in Flames was a huge departure from 2001's glitch-pop *Start Breaking My Heart*. Praised for its organic-sounding psychedelia, Snaith didn't have any preconceptions about how listeners and critics would receive the album. "I heard something interesting

about other artists," Snaith says, "and how people always say that they wish they would write another album that's kind of the same as their last or their best but actually, they want a progression. I think if I just came back and made the same album over again, people would've said that it was a waste of time. And that's what I want for bands: I want them to have a bunch of

new ideas to blow me away."

Snaith's habit of digging through record shops around the world, coupled with a few advances in sampling technology, allowed him to go back to his early influences in psychedelic rock to make an album that doesn't sound as though it were programmed through knobs and switches. From his own guitar riffs to drum loops, *Up in*

Flames was part of a wave of indie rockers—the Postal Service, the Rapture among them—whose dabbling in electronics would flip every hipster's world on their collective multi-pierced ear. "An artist always wants to make a departure instead of running over the same ground," Snaith says. "You want to take music into another direction. Although the live-sounding drums are deceptive, I had no manifesto to fool anyone. Electronic music still sounds very electronic and there's no real reason for it not to have more influence from live-sounding music."

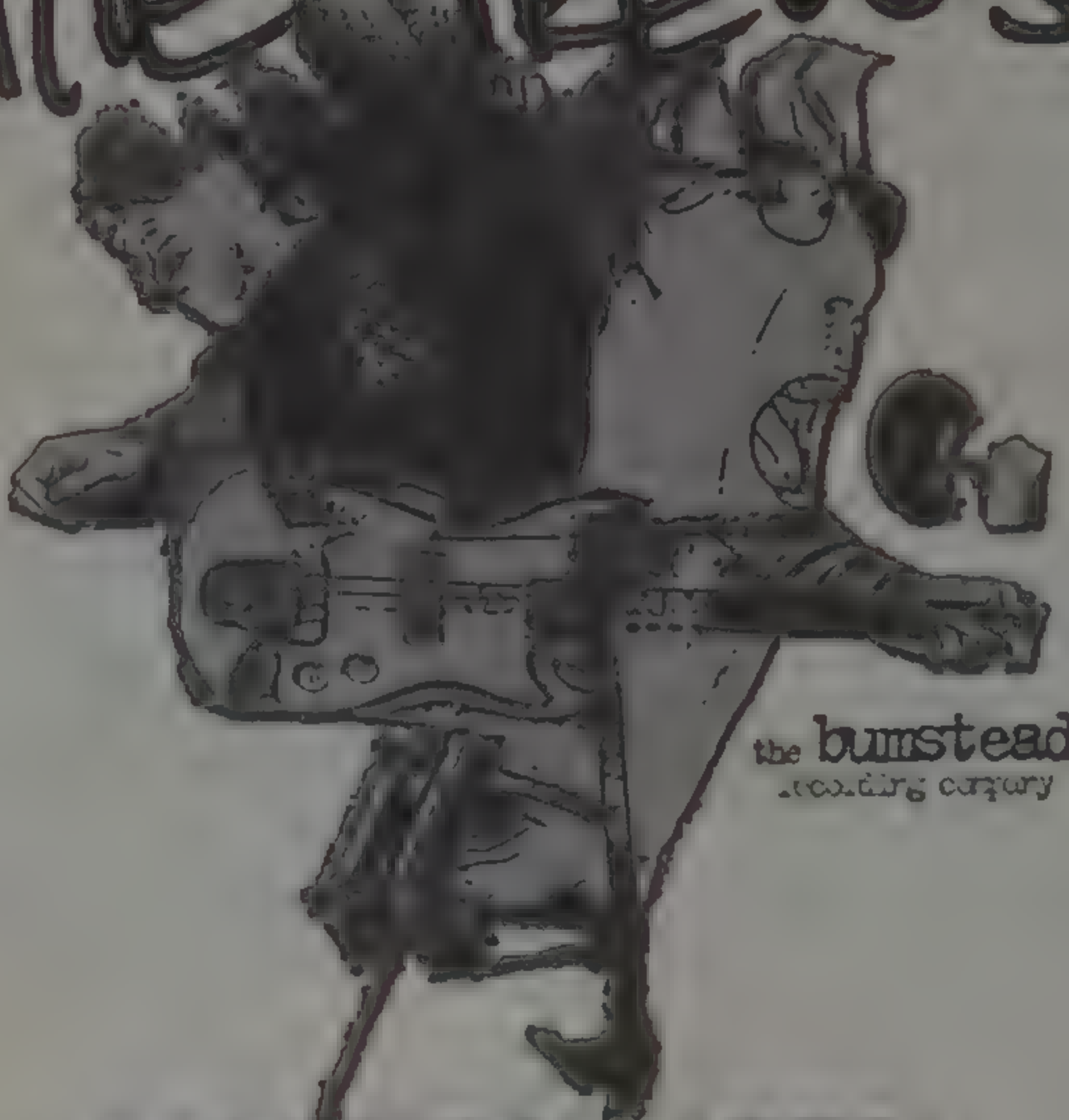
AFTER A YEAR of worldwide touring in support of *Up in Flames*, Snaith has ditched his solo laptop scene and brought upon a live band, who are starting their first cross-Canada tour. Now accompanying Snaith are two fellow bandmates, as well as two drum kits, guitars, keyboards, samplers and a video show. Meanwhile Snaith is finding a new world of commercial acceptance opening up for his music. Recently, he licensed his first song to mobile telephone giant T-Mobile for an ad campaign in England. It's highly unlikely that he'll go all Moby on us and allow every company in the Fortune 500 access to his songs, but he's finding that there's ways to control how his music gets used.

"It's something you have to think about," Snaith says. "It's not like I'm an anarchist or anti-establishmentarian. I wouldn't allow a corporation with massive human rights abuses to use my work. And these days, realistically, a lot of the way musicians make a living is through these things, and if you're careful and responsible about it, it makes the difference between living as a musician and not living as one, which makes a massive difference with me." ☐

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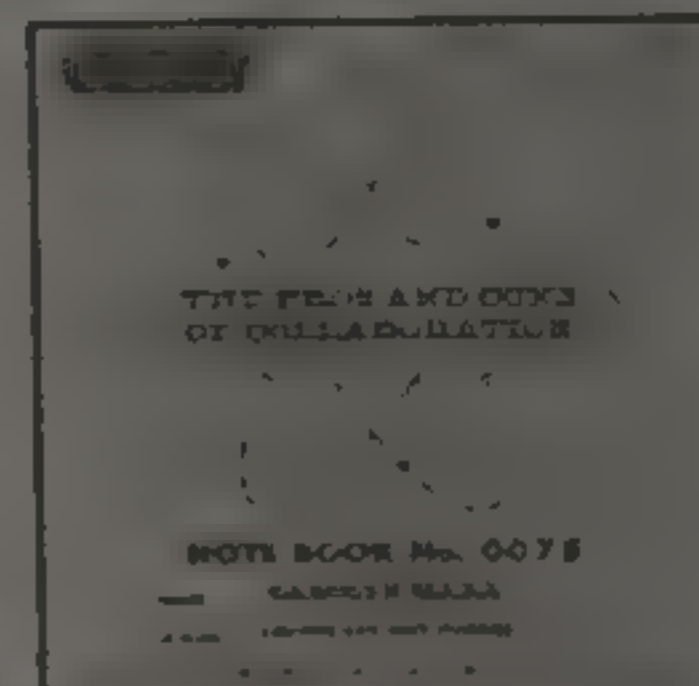
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Honeymoon in Vegas

Will Matt Dusk's casino-friendly jazz stylings pay off or crap out?

BY HEATHER ADLER

Whether you're wagering your college fund on a turn of the roulette wheel, or making a long-shot gamble on some kind of intriguingly unskilled, Seabiscuit-type horse, sometimes it's the riskiest bets that bring in the biggest reward.

In an age when record labels would rather have an cookie-cutter, mid-range hit than tamper with Lady Luck in hopes of creating a true success story, it seems Torontonian contemporary jazz artist Matt Dusk is truly a rare case of a daring wager paying off. Recently signed to Universal Music, this velvet-voiced 24-year-old crooner doesn't bear any resemblance to the moneymakers dominating the current charts—which makes you wonder if the bigwigs don't have an ace hidden up their sleeves.

This Tuesday, Dusk's major-label debut, *Two Shots*, finally hit record stores after two and a half years in

the making. Originally slated for release last fall, the project was delayed when Dusk landed a roll on Mark Burnett's latest reality opus, *The Casino*, in which he plays himself in a most fitting role—a gambling entertainer. "The music I sing is definitely influenced by the jazz era, which fits really well into the feel of Vegas," Dusk explains excitedly. "I'm performing on the show, but the cameras also follow me

PREVIEW JAZZ CITY

through thick and thin, day and night. Everything we do is on film, and they ended up filming more dialogue than they did music—it was basically 18 hours a day for three months with a camera on me."

The show, which debuted to 5.6 million viewers last week, served as a grand introduction to this unheard-of artist, but Dusk says dealing with the constant presence of a camera crew in his life wasn't quite so glamorous. "Of course there are things I don't really want to be on the screen," he says. "I'm just a regular guy and everybody makes mistakes. I tried to be on my best behaviour in front of the camera, but once you're filming day

after day you really let your guard down. Like everyone, I've had my moments and I just have to live with them—there's no regrets."

A FEW SCATTERED soundbites on the idiot box aren't likely to be the last you'll hear from Dusk, however. His modernized Rat Pack-style arrangements are garnering attention around the globe, and although putting out a big-budget album of contemporary jazz songs is quite a dicey proposition, Dusk is hedging his bets with covers of songs by U2 and the Beatles. "We chose the Beatles song ['Please, Please Me']," Dusk says, "because it was arguably their first number one, and although they performed really fast, it was actually written as a ballad. We wanted to record it the original way." He even went so far as to record his version at the Beatles' celebrated Abbey Road studio.

The album's title track is also a remake—the original was written by Bono and the Edge for Frank Sinatra, although Sinatra died before he had a chance to record it. "We definitely wanted to make sure Bono was happy with what we were doing, so we presented it to him and apparently he really dug it, which was really cool," Dusk adds, cutting him-



self off as he suddenly gets a little starstruck by his own story. "If I actually stop to think about Bono and the Edge listening to my song, I get entirely too excited because I'm such a huge fan of theirs—I have to keep away from that."

It's anybody's guess as to whether Dusk will have what it takes to make jazz and Beatles ballads cool for the masses again. Either way, Dusk is content simply to be dealt into the music industry's game. "I

don't think this career is a gamble at all for me personally," he says, "because I feel pretty confident that I'll be singing the rest of my life—whether it's on a stage in front of 3,000 or just for 30, that's why I'm here. If things don't go well and I get dropped I'll just go back to the clubs because this is what I love doing." ☐

MATT DUSK

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root down

By JENNY FENIAK

Down Calexico way

Calexico • With AA Sound System • Sidetrack Café • Fri, June 25 Tucson-based collective Calexico has collaborated with artists from Giant Sand to Richard Buckner and Victoria Williams. They've been lauded as one of the leaders of that amorphous "alt-country" genre, which makes them an unlikely act to be popping up at a festival called Jazz City. But unlike other

roots-rock groups, Calexico merges trumpets, vibraphones, marimbas, melodicas and pianos to create a haunting bordertown soundscape that owes as much to Miles Davis's *Sketches of Spain* as it does country twang.

Montreal-born Joey Burns and John Convertino began Calexico as a two-man band, releasing their debut album *Spoke* in 1998 and following it up with their breakthrough release *The Black Light* later that same year. But while touring Europe, Berlin label City Slang Records introduced the pair to some local musicians and the conglomeration stuck. Now playing as a seven-piece ensemble, Calexico unveiled their ninth full-length album, *Feast of Wire*, last year followed by *Convict Pool*, an EP of B-sides that hit North America in April.

Through it all, Calexico's constant has been their musical curiosity and their willingness to evolve their sound. "Mixing it up is important, that's kind of the key," says Burns. "I know with

Feast of Wire, it's an album that's got a lot of different styles of music and a lot of different sounds going on. And it's interesting—it's kind of like its own little microcosm of where we've been over the last number of years."

Cut me some SMAC

SMAC • With Brett Miles • The Sasquatch Festival (June 25-27) • The Works Festival: Churchill Square (July 1 and 4) • Alberta's Own Independent Music Festival (July 16-18) One of the season's rootsiest festivals gets underway this weekend and it's happening because of one man's vision. "It's always been a dream to have a tiny little concert setting out in the mountains," says John Armstrong, who founded the Sasquatch Festival nine years ago and has continued with the help of sponsors and volunteers. Although it's changed locations, Sasquatch is going home this year to its

original location just west of Nordegg along the David Thompson Highway. A favourite in the local roots music community, Bill Bourne will be returning to the festival along with Kevin Cook and Scott Cook from the Anglers as well as newcomers Backporch Swing, John Wort Hannam and the eccentric drumming phenomenon Tippy Agogo.

Armstrong is also a member of the didgeridoo-driven global fusion roots group SMAC (Stone Merchants Ancestors Collective) who will not only be playing the Sasquatch Festival, but have also secured two dates with the Works next week and later will perform at Alberta's Own Independent Music Festival. "They were a rock festival," Armstrong explains, "and this year, they've sort of opened it up and they even have some folk and country acts."

After bringing the roots rock sounds of the Stone Merchants together with their more experiment project the Ancestors, SMAC released their debut album

last year and followed it up with *Vox Populi* in May. "It's more of a singer/songwriter-oriented project featuring both Al [Brant] and Tom [Roschkov] pretty evenly as lead singers," Armstrong explains. Along with a song from drummer Kelly Pikula, the album includes local cameos from Hammond organist Jason Kodie, guitarist Eddie Patterson and sax player Brett Miles, who sits in with the band on a regular basis.

"Read Between the Lines," a song from *Vox Populi*, has been posted on the band's website as a way of encouraging proactive democracy. "We're all very conscious of these sorts of things—the environment and social issues," Armstrong says, "and a lot of our supposed rehearsals are really spent debating politics and drinking whiskey." Their site also features handy links to political parties along with some of the pre-election coverage. If you've been slow on the political uptake, get up to speed with SMAC and visit www.brassmonkeyproductions.com. ♡



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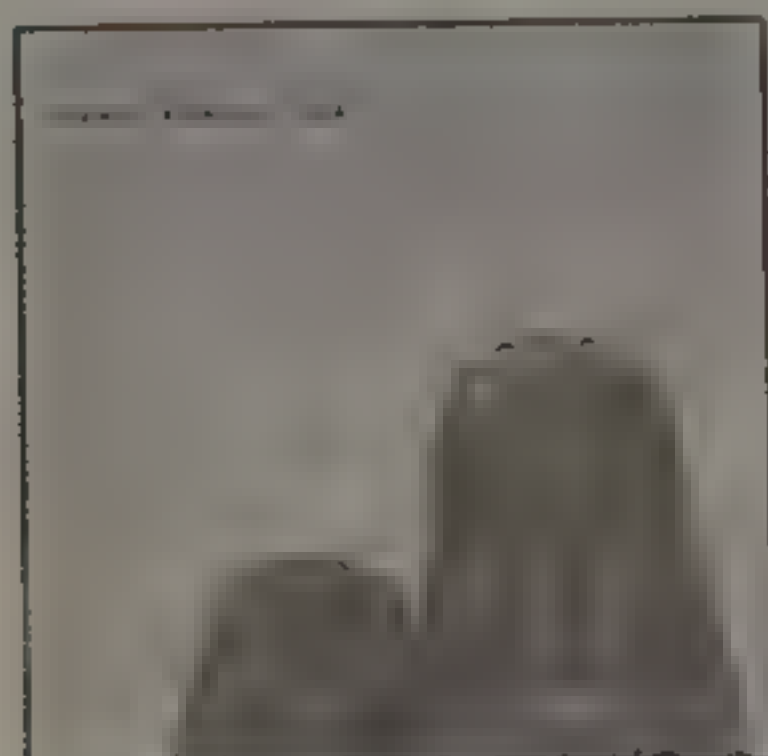
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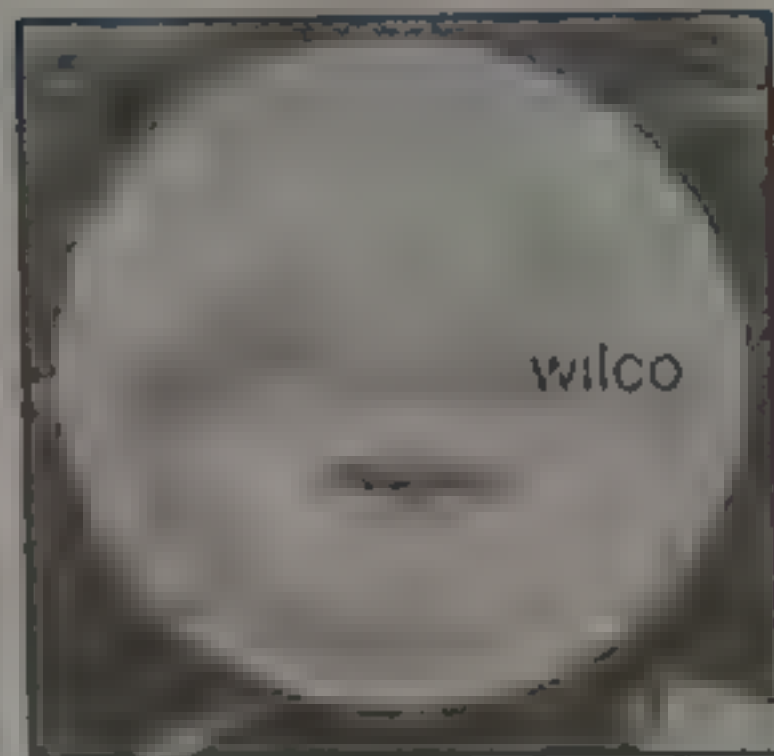
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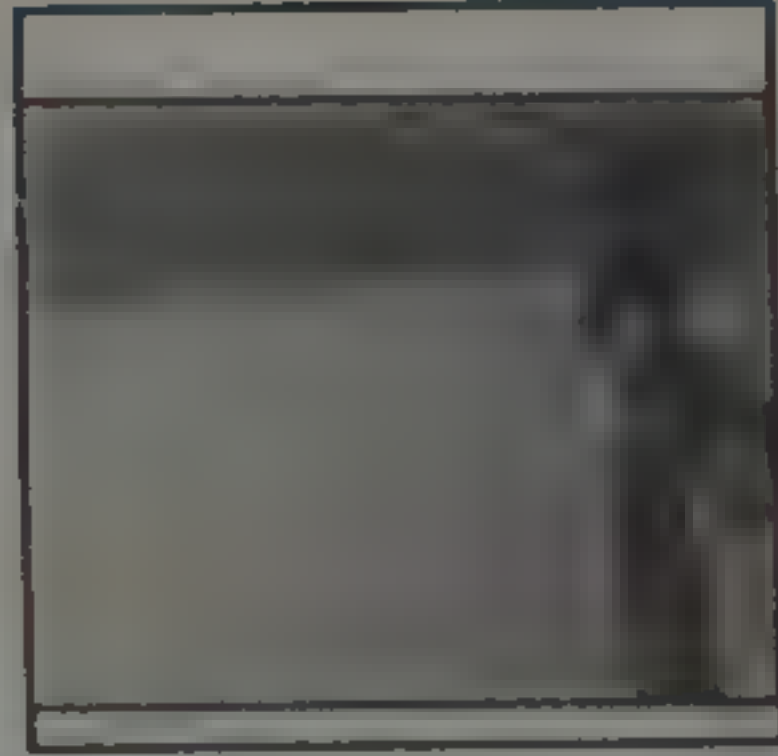
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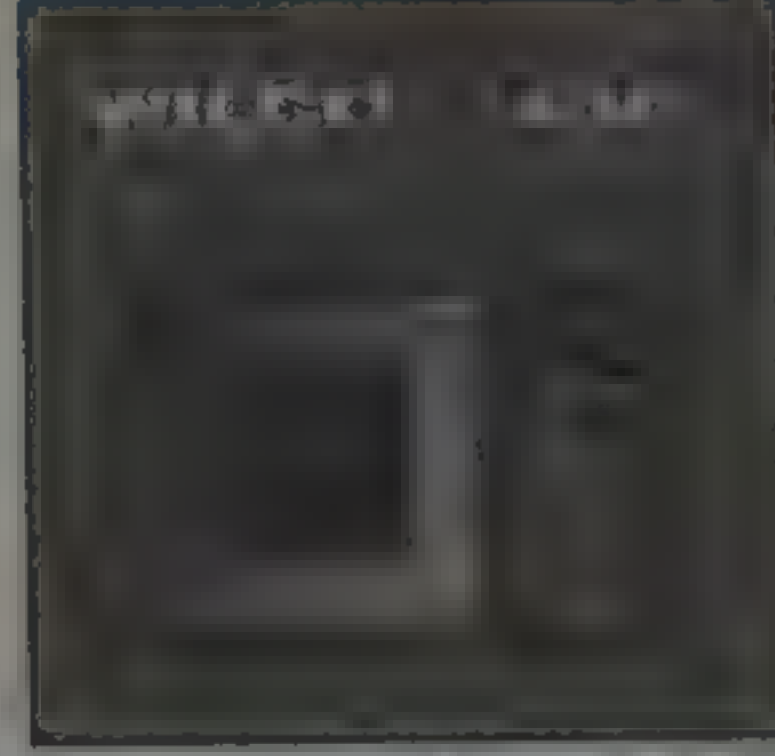
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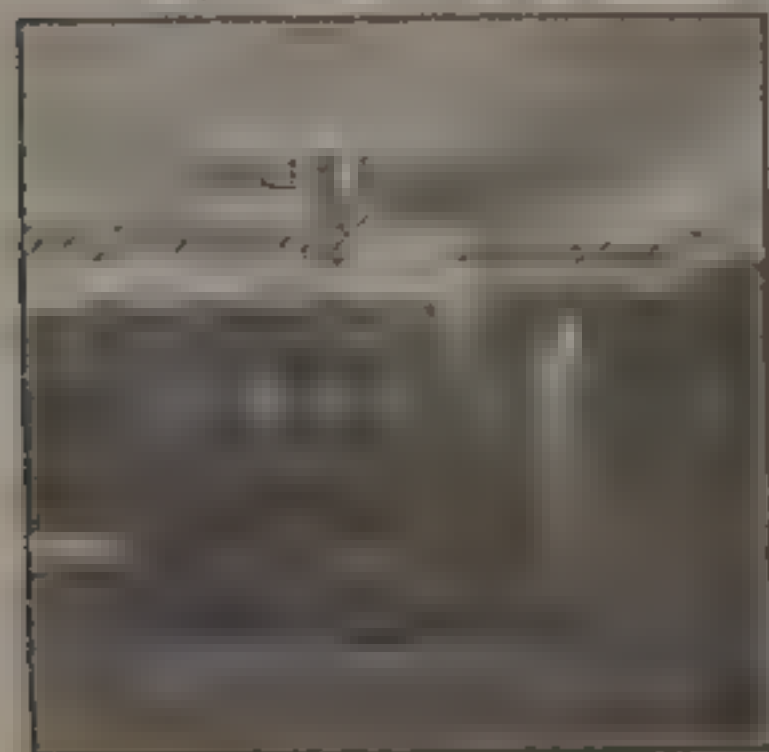


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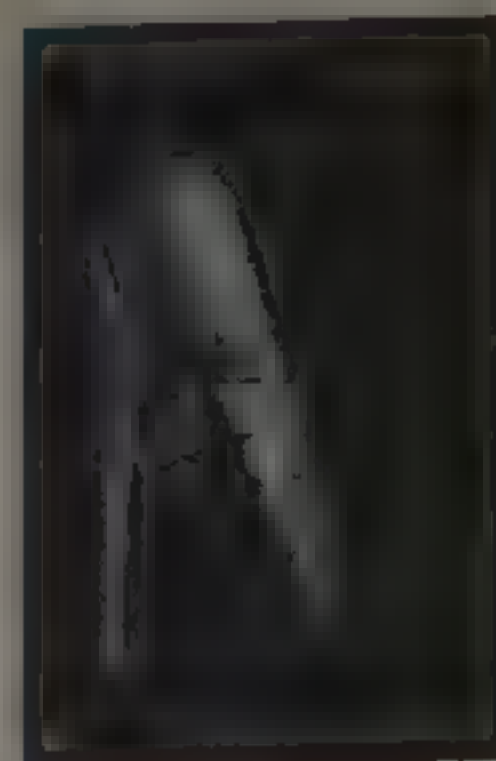


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By SEAN AUSTIN-JOYNER

Kadiri of evolution

Kia Kadiri • With the Bad Plus • The Starlite Room • Thu, July 1 (10pm) Over the last couple of years, Jazz City has hosted performances not just by jazz artists but great acts spanning almost every genre—and the festival's newly extended musical reach is reflected in their decision to lengthen their title to "Jazz City International Music Festival." But even after an amazing one-night performance at last year's Jazz City by Jilly Black, K-Os and Kamau, acts falling in the hip-hop/ R&B genre are completely absent from this year's Jazz City lineup. With one exception.

Vancouver's Kia Kadiri, who performed at the recent Galaxie Juno Urban Music Festival at Red's, will be representing the "urban" genre as a whole when she opens up for the Bad Plus this Thursday. But Jazz City regulars have nothing to fear: Kadiri, who incorporates poetry, soul, funk and jazz into her music, is much more than your average MC. Her debut full-length disc, *Feel This*, is a solid showcase for her range, a slickly produced mix of rap, jazz and R&B that tackles topics from war to romance with ease. (Even the unlikely guest appearance by *The Cosby Show*'s Malcolm Jamal-Warner doesn't slow things down.)

Kadiri has had diverse musical tastes ever since she was a teenager. Since then, she's gone through numerous phases, listening to everything from Beethoven to Led Zeppelin, from the

Stones to the Roots. It might have been accidental, but the 28-year-old performer may well have turned herself into one of the most versatile entertainers Canada has ever produced. "I grew up listening to a lot of Motown around my parents," she says. "That was subconscious, so now when a song comes on the radio I know all of the lyrics, but I don't know the name of the song. It's hilarious, because I rented that Jack Black video *School of Rock*. I didn't know any of those bands, yet I knew them all!"

But Kadiri's appreciation of eclectic music styles didn't come overnight. These days, she's a fixture of Vancouver's hip-hop scene, but as someone whose training was in classical music and Broadway show tunes, respecting rap music at first came hard to her at first. "It sounded completely repetitive," she says. "I was in my room dancing away to Mozart, and my brother was cranking *Fear of a Black Planet*. I'm thinking, 'What is this shit?' It seemed un-musical to me, and I didn't understand the repetition of the beats."

In fact, this Jazz City headliner has an even more embarrassing former musical prejudice to admit to. "I didn't even like jazz," Kadiri says, "until someone told me how to count swing. Then I started listening to all of these jazz standards over and over again, and learned my jazz history. It's like that with rock now, too. I'm getting into a bit more rock history."

Kadiri learned to appreciate hip-hop in much the same way—by studying its history and roots. A little patience, and a little more attention to the lyrics, turned out to be all she needed. "Before, I was never listening to the lyrics—even on those old Zeppelin tunes," Kadiri says. "Some people listen to the lyrics and consume the words to every song, and I'd be listening to more of the music a lot of the time. It's different now, because hip-hop's become much more complicated, but those early beats were very primal." ☐

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group, but due to scheduling constraints, rapper Blu Rum 13 will not be accompanying the band on their tour. These factors have allowed Robertson to take more of a lead singer position this time around, which works out for him as he's been working in the studio for the past year, writing and recording the third Bullfrog EP. The six-track disc, entitled *Deeper Shade of Green*, was a joint project for Robertson, who was encouraged by fellow Bullfrogs Kid Keala and Peter Santiago to hone his songwriting skills. He takes centre stage on the EP while Bullfrog handles production duties.

"The core of the band was always encouraging me to take my songwriting seriously and not just be on the phone and driving the van all the time," Robertson says. "So Bullfrog took a year off from touring in the spring of 2003, bought some studio gear and moved the studio from the basement of my place in Montreal to the middle of the woods here in rural Quebec."

So as things get more complex for Robertson, Bullfrog's fusion of world sounds gets more support with each tour. This cross-Canada adventure should be no different—you may have seen Bullfrog before, but you've never seen *this* Bullfrog, with Robertson at centre stage, sweetly singing his own set of R&B-influenced tunes, and Bullfrog itself relegated more to backing band status this time around. "But don't be afraid," says Robertson. "Change is good. Embrace it." ☐

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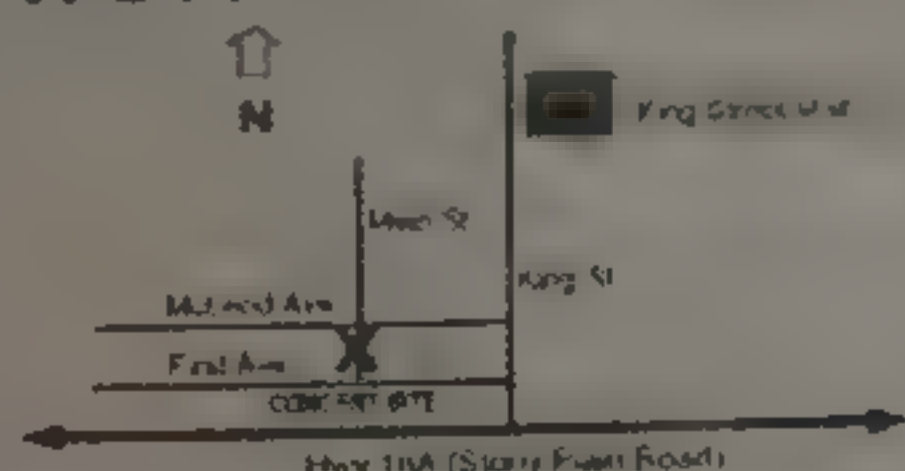
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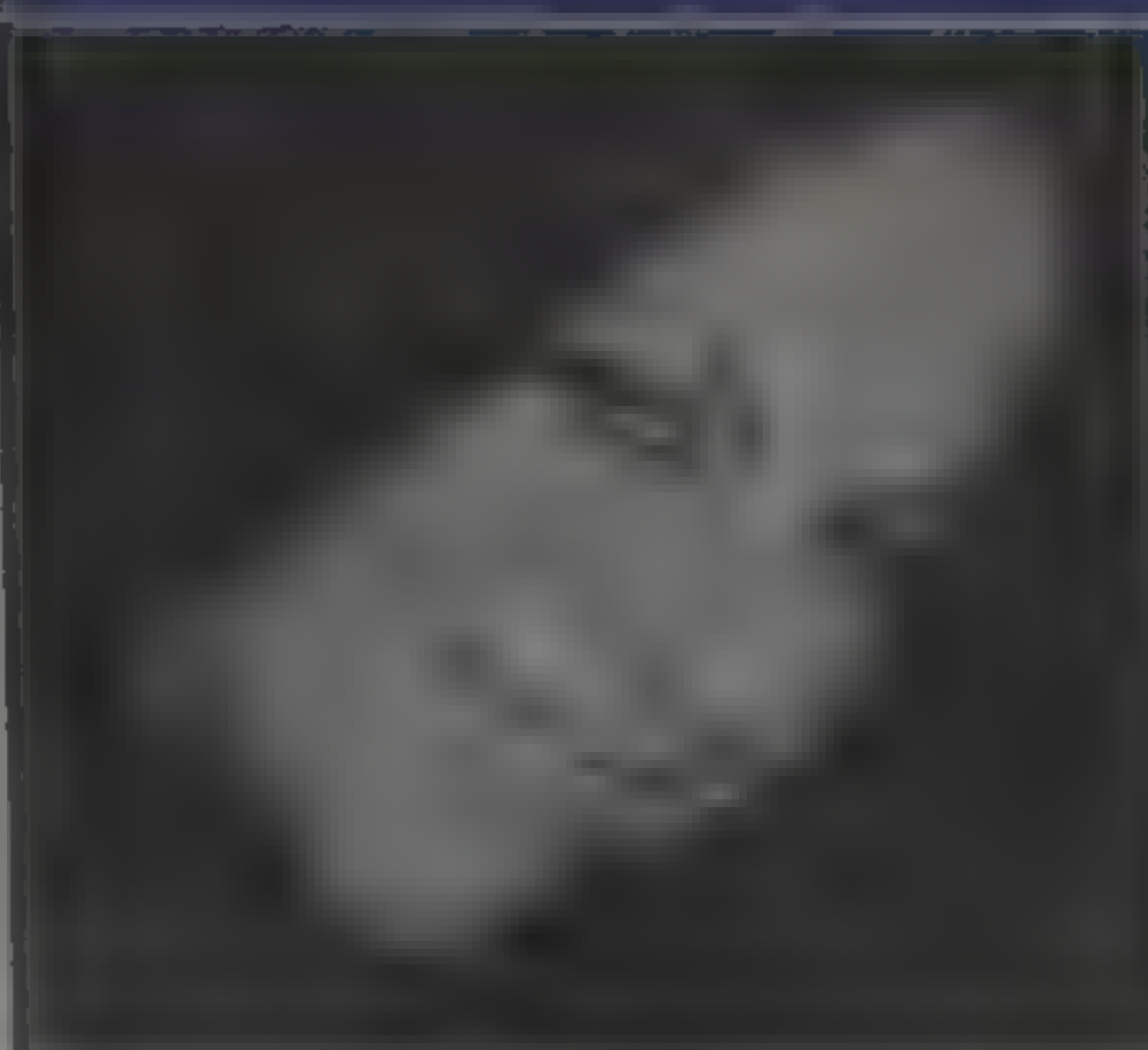
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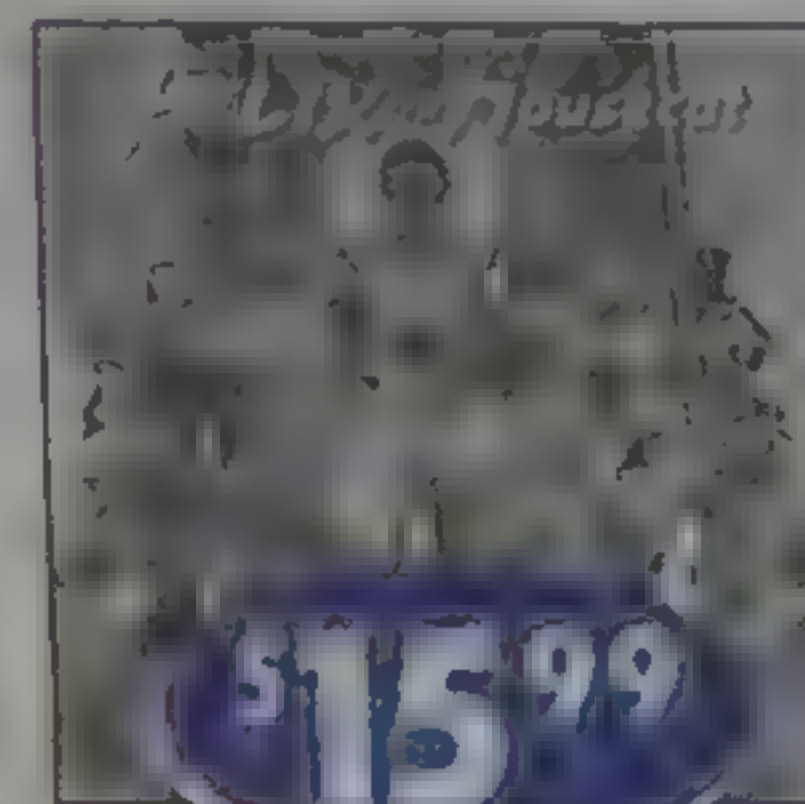
FELIX DA HOUSECAT

Devin Dazzle & The Neon Fever

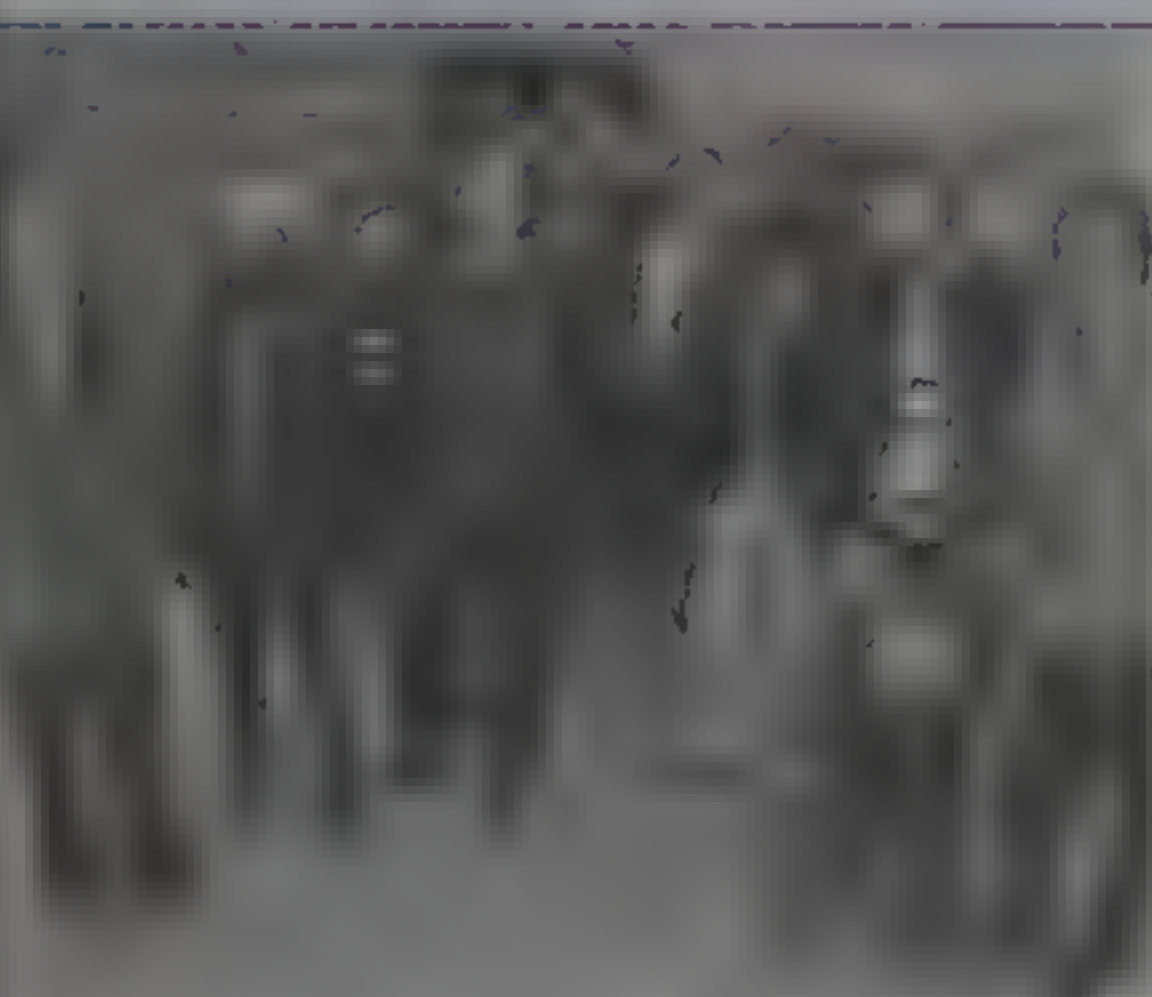
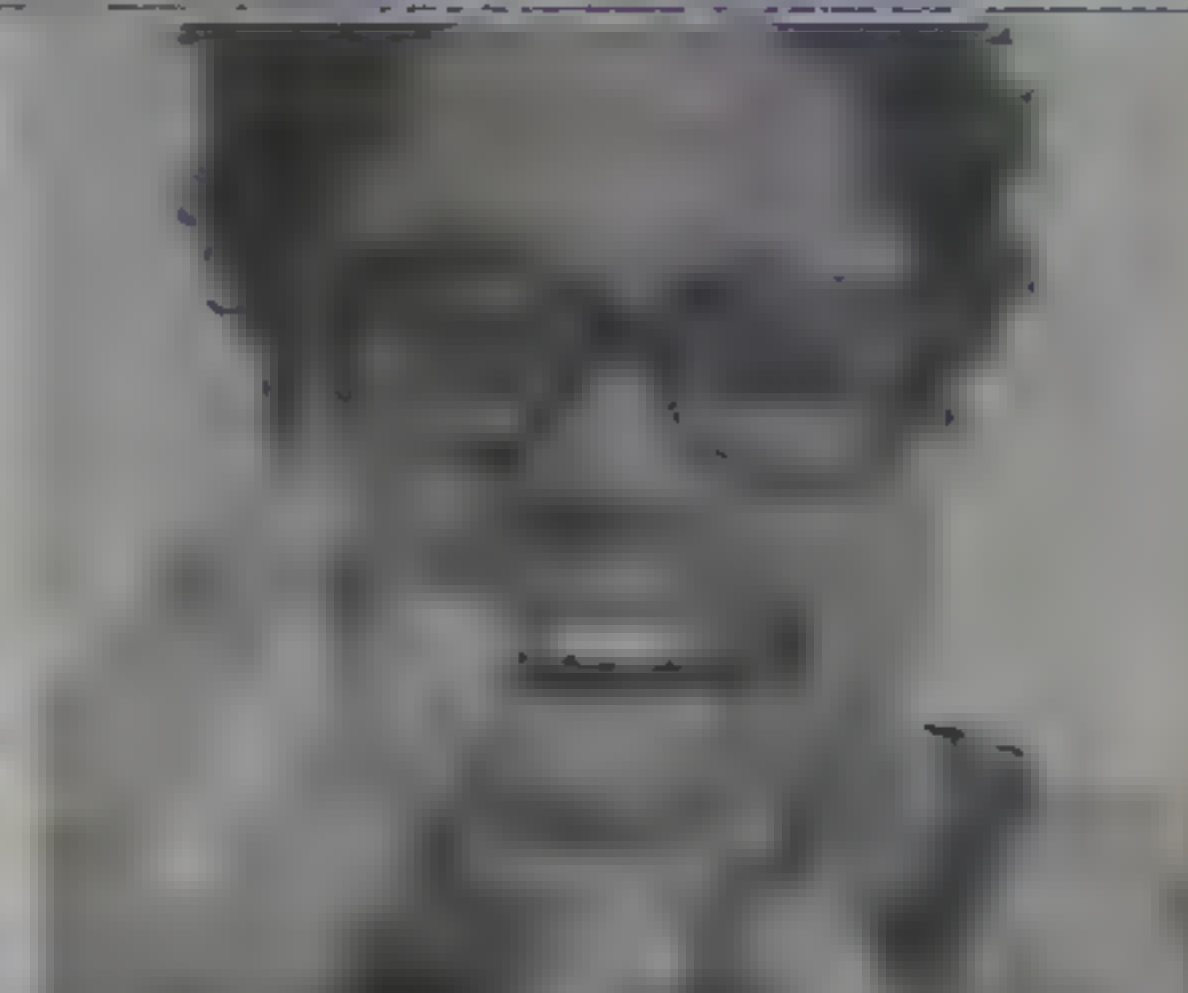
"Part Prince, part OutKast and all eccentric..." — The Guardian

Hailed by *Entertainment Weekly*, *Rolling Stone* and *SPIN* as one of the most creative people in music, Felix da Housecat's new album bursts at the seams with post-new wave disco soul and pure pop.

IN CONCERT June 24 at The Standard



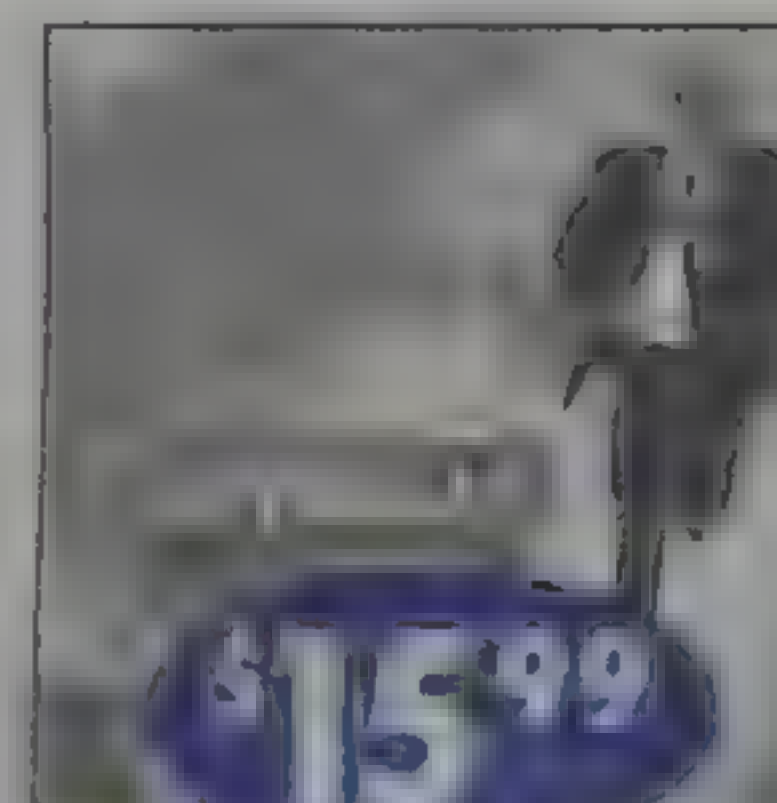
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ANTIBALAS

Who Is This America?

Combining jazz, funk, highlife, and traditional African rhythms, New York-based Antibalas' captivating dance party sound also conveys potent messages with unabashed political conviction. With monstrous horns, bass, polyrhythmic beats, funky breaks, and furious lyrics in English, Yoruba and Spanish, every tune is a life-affirming celebration.



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JAMES MURDOCH

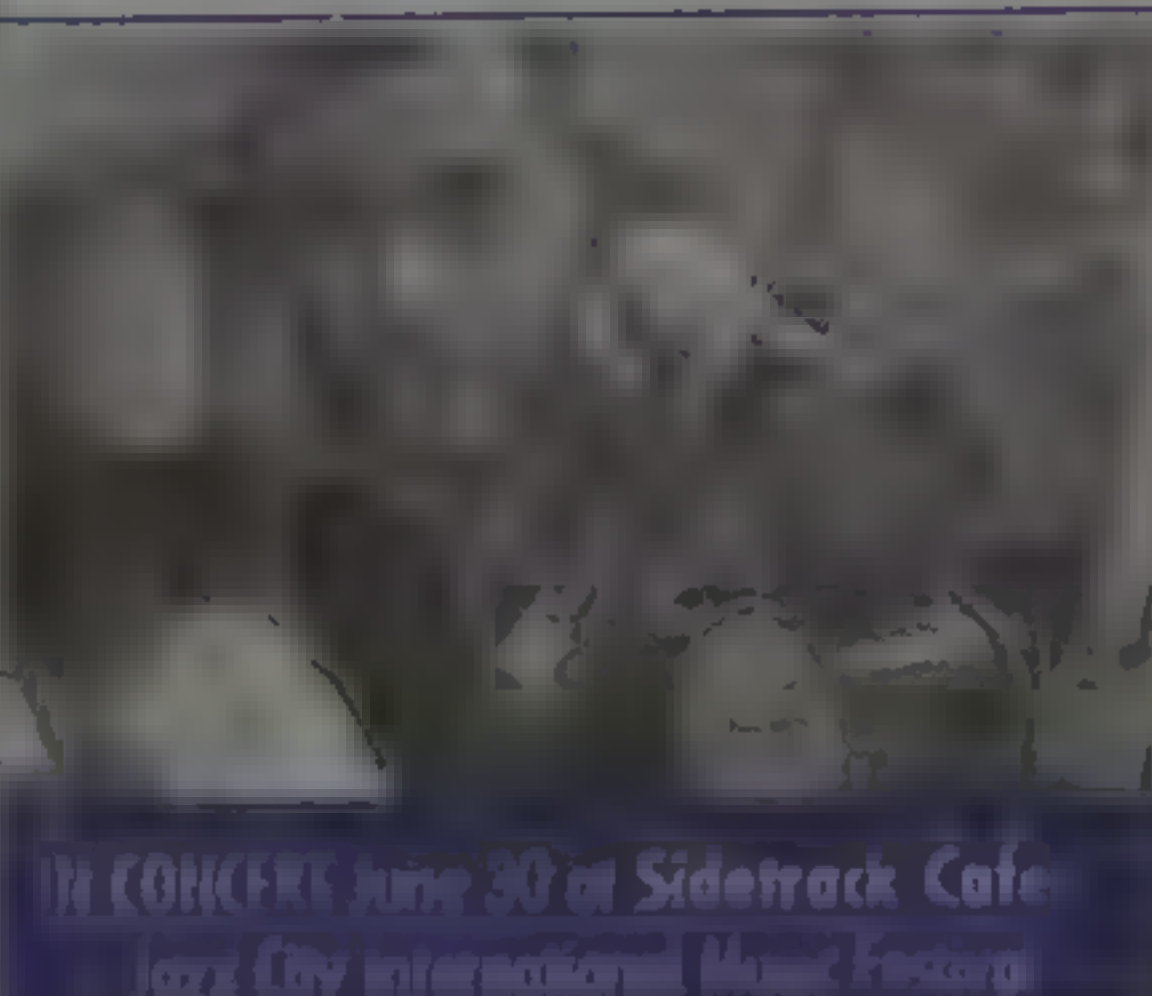
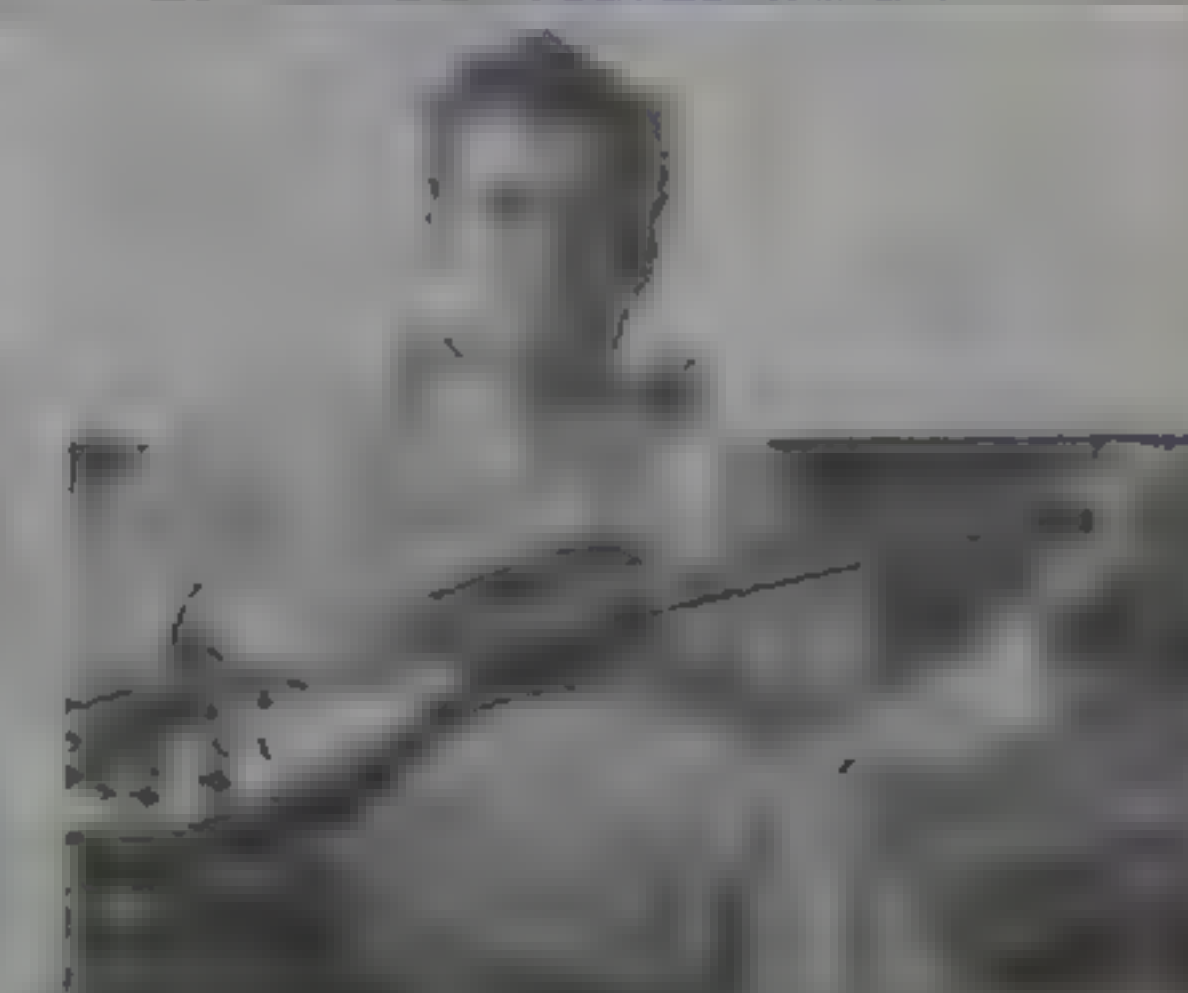
Between The Lines

Now based in Edmonton after residing in Vancouver, this exciting new talent creates a spectacular blend of roots-based, folk-soaked melodies with a pop sensibility and intriguing lyrics.

CD Release Party: Lament June 30 at New City Liquid Lounge



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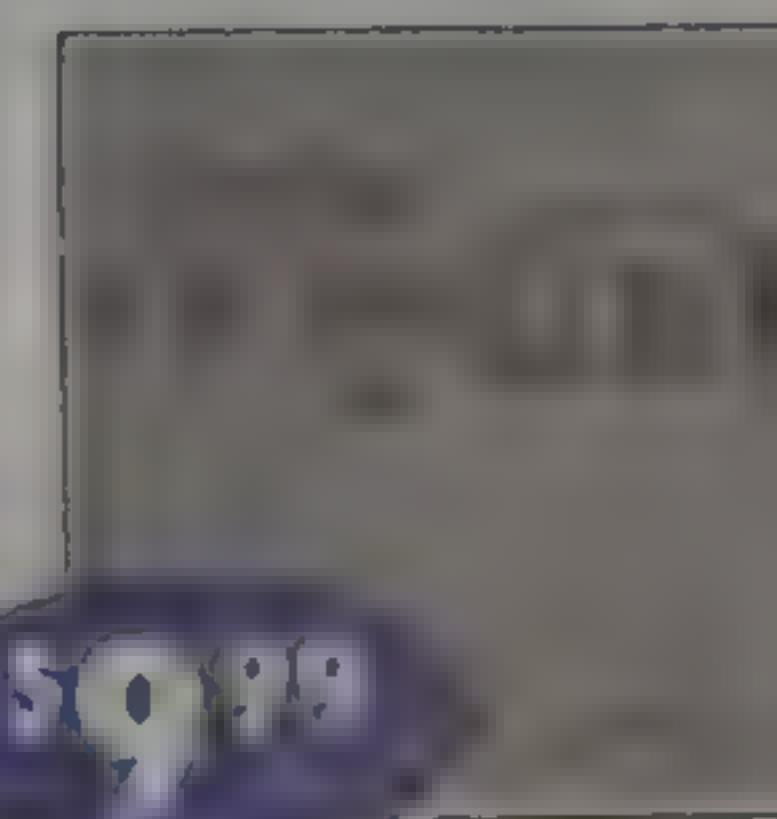


IN CONCERT June 30 at Sidetrack Café
Jazz City International Music Festival

BULLFROG/ROBERTSON

Deeper Shade Of Green

Canada's premier groove band have never sounded as soulful, sexy, jazzy, funky, or hypnotic. Imagine a musical mix of Marvin Gaye, Medeski Martin & Wood and George Benson and you're halfway there!



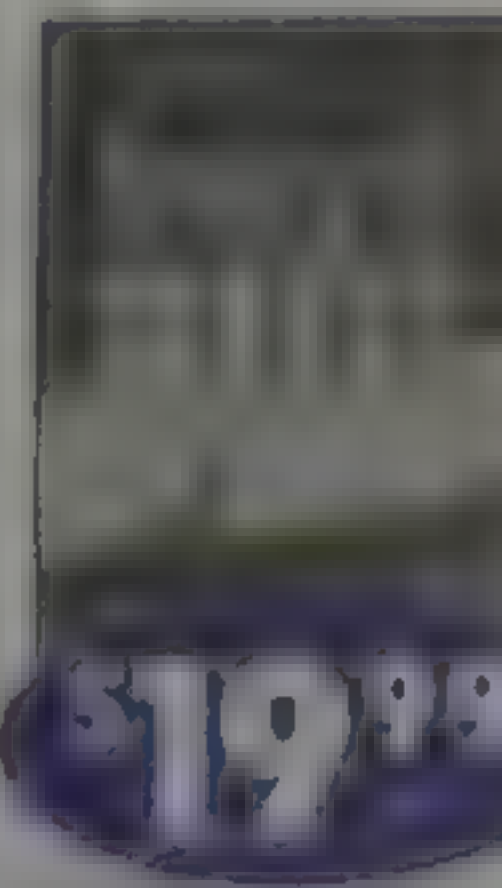
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This Wolfnote's for you

Edmonton rockers reach out to political partiers on *This Is the Getdown*

BY PHIL DUPERRON

Just in time for the federal election, Edmonton's masters of sass Rock, the Wolfnote, have unveiled their own musical manifesto: *This Is the Getdown*. Not only does their first full-length disc contain the most hook-heavy, sing-along tunes the band has released to date, but it also epitomizes their fun-filled philosophy towards life. "It's the realization of a very conscious effort to write a themed album," says guitarist Bryan Kulba. "To write songs that have a thread through them all. To write our opus. The theme is 'party.'"

Everyone has experienced one of those magical, unplanned nights where a series of random events led to the adventure of a lifetime. Well, Kulba doesn't see why almost *every* night can't work that way. "If you lived your life like a party and you didn't make all these plans," he says, "then all of a sudden your options

completely open up and chances are your life's gonna be way more fulfilling. That's what we've sorta dubbed the 'party politik.' Living your life like a party is the way to go."

Recorded in Kulba's home studio Kobot Labs, *This Is the Getdown* is designed to get people moving and shaking. It's a bare-bones, stripped-of-all-fat assault filled out with the meaty, aggressive vocals and guitars the band has become known for. They've also jumped head-first into

PREVUE PUNK

the electronic realm. On their three previous EPs, the Wolfnote toyed with keyboards but since they didn't use them live, their influence was minimal. Now Kulba has layered synth sounds throughout the disc, taking things to a catchy extreme in the studio and onstage. "We took all the parts and tried to distill them down into the most interesting, hooky parts possible," says bassist Rosaleen MacGurruy.

The company releasing the album is just as interesting: Black Box Recordings is run by like-minded musician Ian Stanger of the Fullblast, who will worry about getting the disc in stores across the country

and let the Wolfnote focus on touring. "For the last two years we've done pretty much everything ourselves," Kulba says. "I guess it's a high compliment that we would trust [them] with some of the responsibilities of the band. They're attacking it in the best way they possibly could. It's not a half-assed effort where their responsibility ends after they put the money in for the pressing. It's not over until the band is over or until every CD is gone."

BELIEVING THAT all music—especially the youth-oriented energy of punk—should be open to everybody, the Wolfnote are releasing the new album at an all-ages hall show. Singer Travis Sargent remembers being bummed as a kid not being able to see bands playing bars and wants to make their music as inclusive as possible. He's also excited that punk's influence has widened and is no longer limited to the fringes of society. "I don't really think that punk rock should be this secret cool kids' club," he says. "I'm glad that it's accessible for everyone."

The Wolfnote are also trying to



make a bit of history more accessible by writing songs about forgotten revolutionaries like Fred Hampton, the Black Panther who was assassinated by the CIA in 1969, and John Brown, the 19th-century American abolitionist who was hanged for his part in a violent slave revolt. "I suppose we write songs like that just to inspire people to look into it further," Kulba says. "It's like *Schoolhouse Rock*, almost. It just makes it a little more interesting than reading it in a book if you put it to music. Someone might ask, 'Who was Fred Hampton?' and look it up and maybe become a revolutionary themselves."

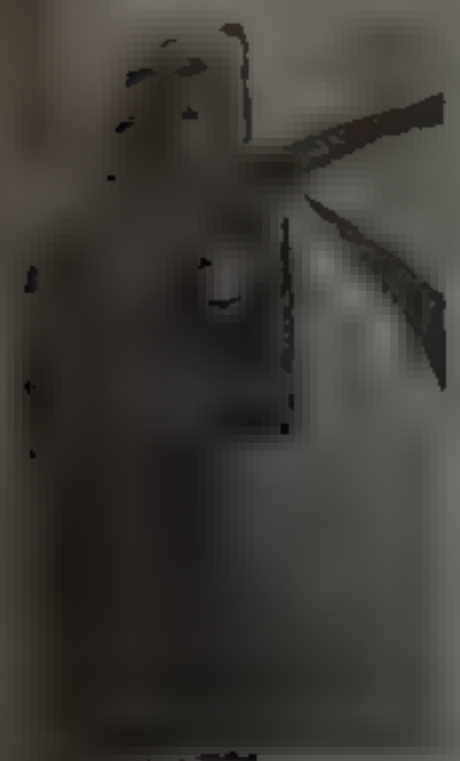
The Wolfnote aren't calling for a bomb-throwing revolution to topple the government, but they do hope their music will serve as a wake-up

call for everybody to achieve their own potential. "A revolution can be a very personal thing," Kulba says, "where you look at yourself and say, 'Hey, I've been living in this box and the television tells me what the weather is like as opposed to going outside and seeing what it's like out there.' I think when you're imprisoned by your own insecurities and your own inhibitions, to revolt against that and actually start breaking your own rules and breaking the rules of what's expected of you doesn't have to be violent. But it can certainly be life-changing." **Q**

THE WOLFNOTE (CD RELEASE)

With Department of Homeland Security,
The Mark Birtles Project, Down East
Day, To the Teeth/To the Hilt • Spruce
Avenue Hall • Wed, June 30 (all-ages)

[illegible]



By DAVID STONE

Before the Fold

Paul Oakenfold • Escape Ultra Lounge (WEM) • Mon, June 28 (9pm) Long before guys like Tiësto took over the mantle of World's Biggest DJ, there was Oakie. The first time I saw the guy wasn't at a rave or a club—it was during a U2 concert in 1992. And there was Oakie, pushing out the beats. A few people didn't get it, wondering why they were listening to techno instead of "Where the Streets Have No Name." But for me, it was a revelation.

It was all part of Paul Oakenfold's plan, of course. The DJ had aspirations beyond simply hanging out in a club, playing through the hit parade, and he's accomplished a lot since I saw him at that concert. Oakenfold recognized early on that dance music was a universal language, and he's one of the main reasons for the genre's global popularity. He's played every place you can think of, including the Great Wall of China—a feat captured on a recent mixed CD, started his own successful label (Perfec-

to) and scored Hollywood movies.

Before Oakie set out to conquer the world, he was a cook, introduced to the decks by a friend in the early 1980s. He moved to New York City and started working for various labels while spending an unhealthy amount of time at the seminal nightclub Paradise Garage. He returned to England where he promoted hip-hop acts like Jazzy Jeff and dabbled in journalism with a column in *Blues and Soul* magazine. In 1987, though, Oakie set off on his current path after he returned from a vacation in Ibiza, where he heard DJs playing in the Balearic style—a mixture of Chicago house, pop and indie.

Upon his return to London, he started a series of successful club nights, and hooked up with the nascent Manchester scene which led to producing albums for the Happy Mondays and remixes for a parade of acts from Massive Attack to the Stone Roses. From there, he graduated to the melodic stylings of trance, which he championed with a legendary residency in the late 1990s at the superclub Cream.

The trance tag has dogged Oakenfold ever since, even though his style has always been fairly broad. Some sets have included drum 'n' bass and big-room house, which has confounded fans and critics. In recent years, he's embraced progressive tunes like Nügro's "Darksides"—which opens his aforementioned *Great Wall* disc—with the attitude that playing straight through the gamut is much healthier and interesting than sticking to one tiny field.

The last time Oakie came through

Edmonton, it was the turn of the century, and possibly the turning of the tide for rave culture. The massive Ascension party at the Sportex was attended by thousands, but logistical problems prevented hundreds from getting into the packed building, city officials who attended the event got the worst impression of the burgeoning scene, and Edmonton joined other North American centres in the crackdown on raves.

The culture has evolved, and DJs like Oakenfold have changed with it. Yeah, *Bunkka* (his first artist album) was successful but a bit of a muddle, yet he's working on a second album regardless. He's dedicated his time to worthy causes, and he still pushes on, touring and influencing clubbers and DJs alike. Tiësto might be the hot property, but Oakie's got the blue-chip prestige.

Other worthwhile gigs coming up: the Standard welcomes **Felix Da Housecat** tonight (Thursday), while Canada Day has San Francisco house wizard **Kaskade** presiding over the decks. Ex-pat **John Rolodex** returns to his home town for a set at Vital Fridays at DecaDance, while British phenom Shy FX drops in to rock the house on July 23. This Saturday, check out the outdoor party **Eargasm 2**, with tickets available at Foosh until Friday, and tune into CJSR-FM 88.5 at 6 p.m. for the very last edition of *Frequency* with Prosper and Eli. With new projects ahead of them, they're retiring from the slot with a run-down of their favourite dance tunes of all time. On July 3, *BPM* will move into the slot with a new 90-minute format. ♡

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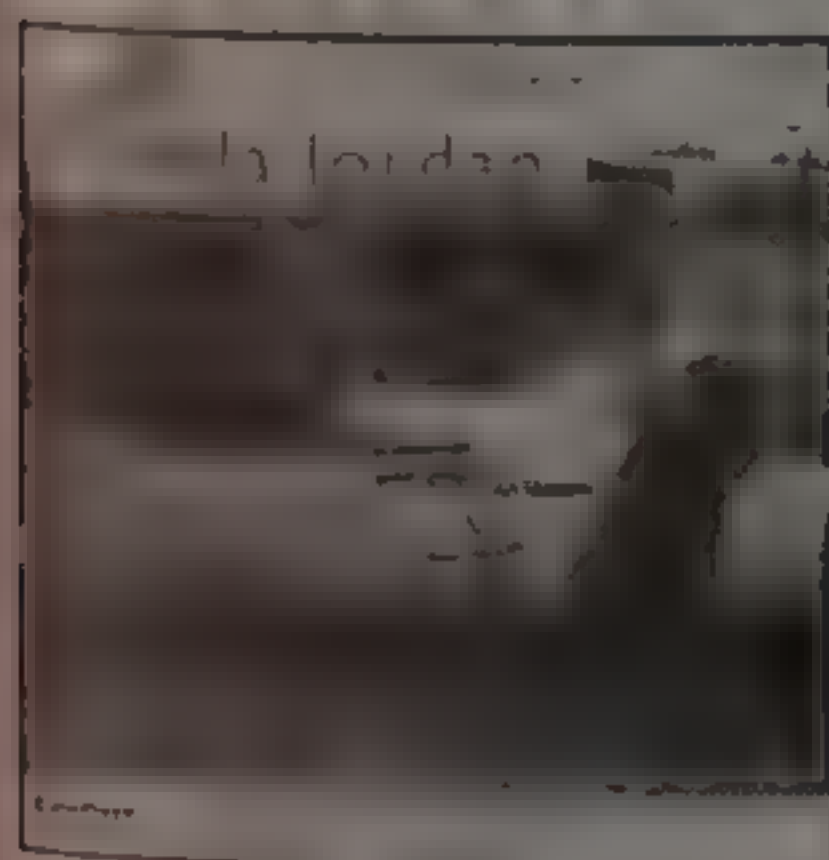
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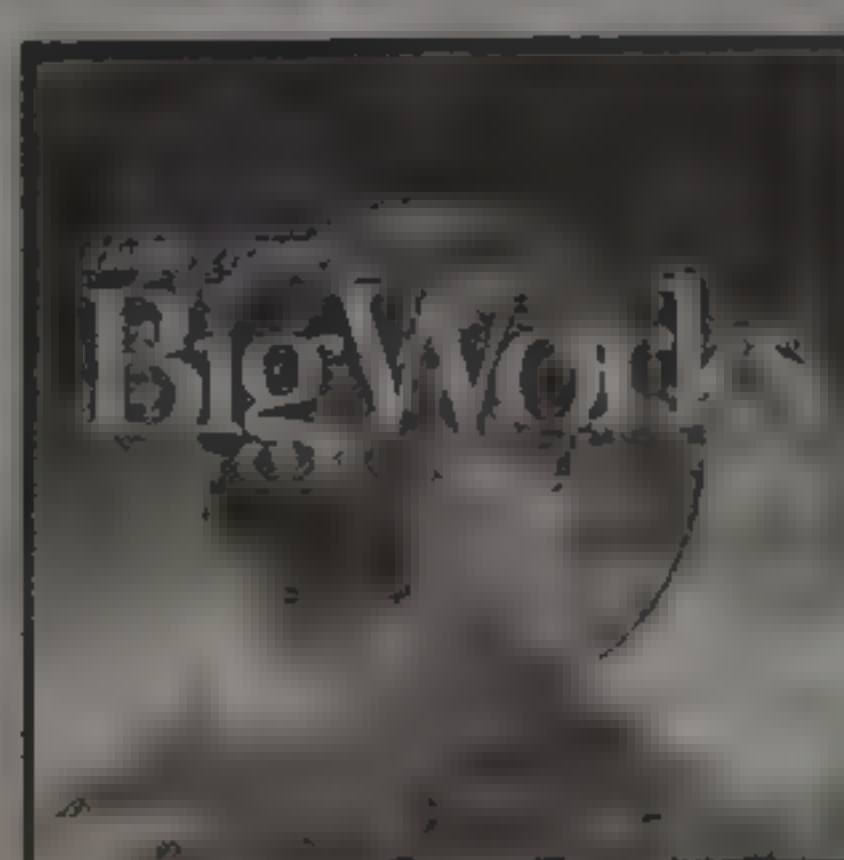
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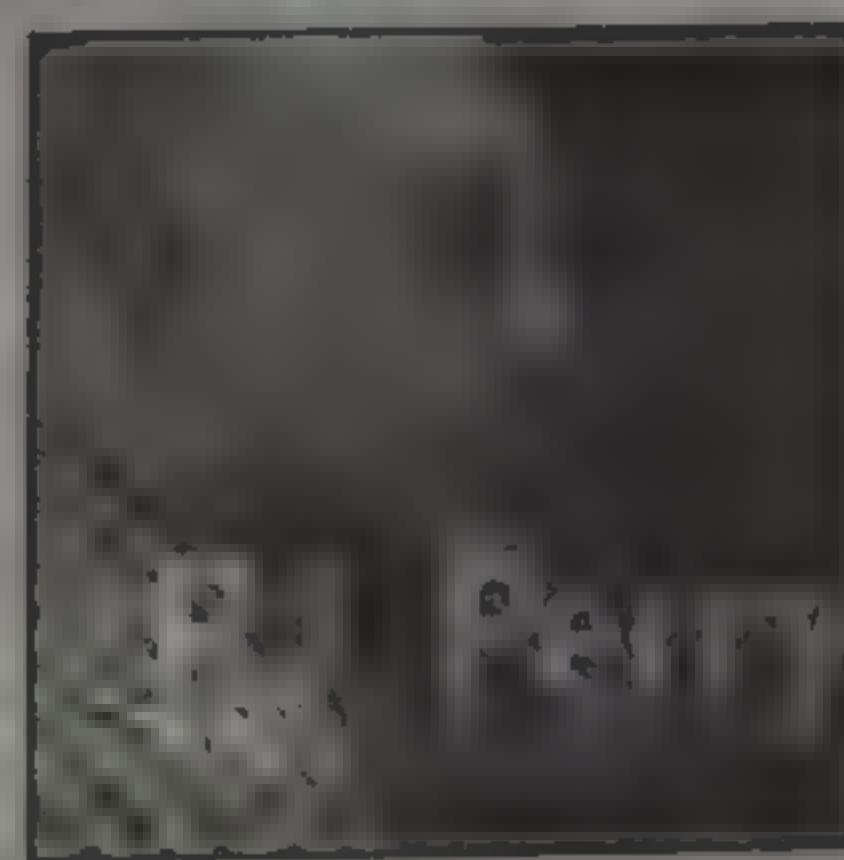
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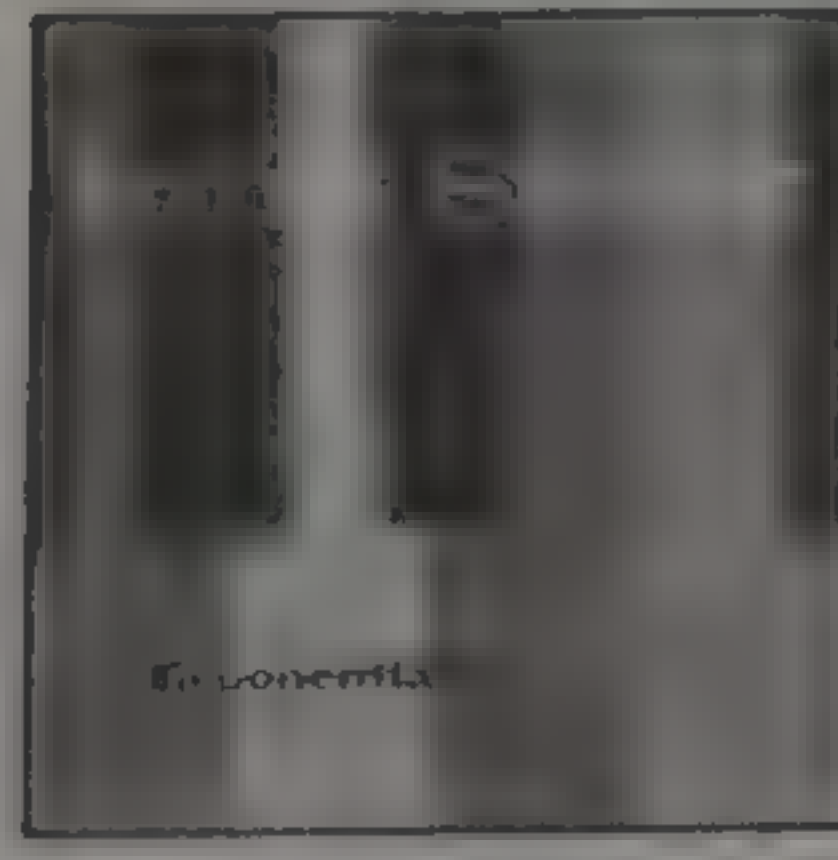
HUGH FRASER
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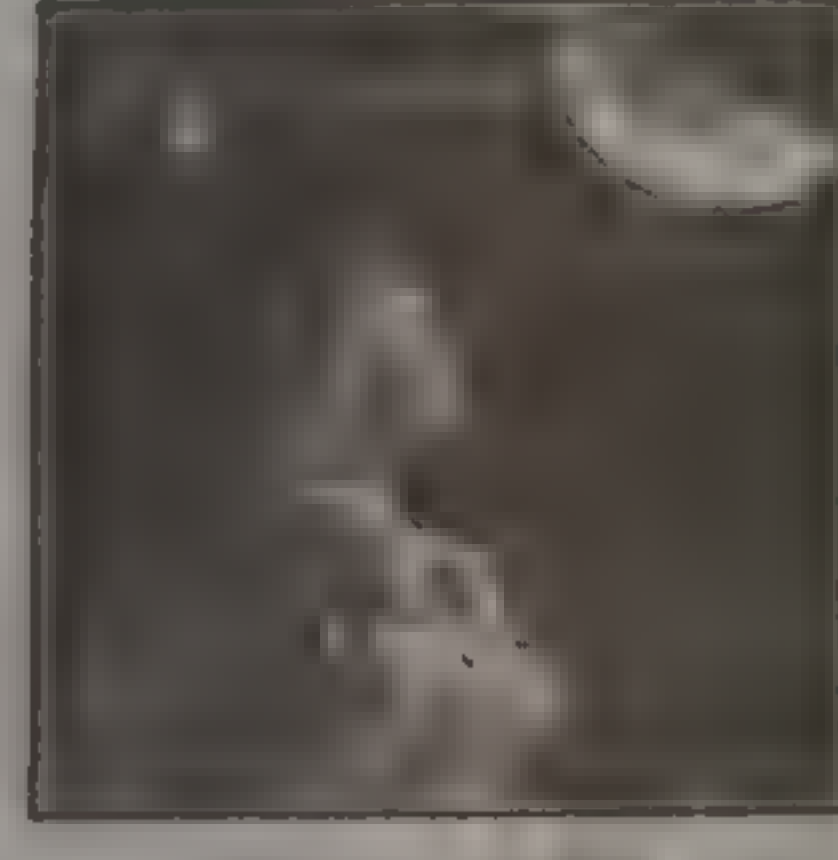
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- 4) **BAD RELIGION**
EMPIRE STRIKES FIRST
- 5) **HARVEY, P.J.**
UH HUH HER
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WATCH OUT
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- 10) **SLIPKNOT**
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(SPECIAL EDITION)
- 9) **MONSTER**
- 10) **FINDING NEMO**

NEW SOUNDS

ANTIBALAS
WHO IS THIS AMERICA?
(ROPEADOPE/RKODISC)

"Class!" shouts lead singer Amayo halfway through Antibalas's new disc, a political pipe bomb called *Who Is This America?* "We are here to teach you a lesson on the dance floor!" And there's enough funky consciousness-raising in this album to fill a dozen semesters. The leadoff track alone, "Who Is This America Dem Speak of Today?", is a 12-minute Fela Kuti-style workout that ruthlessly dissects the notion that the desires of a country as wide and diverse as the U.S. can be reduced to a monolithic word like "America," the way the Bush government so often does. Of course, Amayo expresses the idea with a lot more pizzazz than I just did: "One flag is not big enough for this many people," he says. "No pluribus unum, no pluribus unum."

Or take the devastating "Big Man," a hilariously abject salute to gigantic, all-powerful corporations: "Thank you for truth and justice," one

verse begins. "Thank you for liberating Iraq/I beg you give me the bill." It's a familiar leftie sentiment, but the song's true targets of contempt aren't the powers that be; it's the average citizen who's too complacent or spineless to seize a little of that power for himself.

Antibalas isn't about brevity—tracks like "Elephant" (14 minutes) and "Sister" (19 minutes) are so long that they're the musical equivalent of a keynote address or a party position paper. Most "political" bands have a tendency to fall into glib sloganeering, but the 14 members of Antibalas want their message to linger in your mind for minutes on end. Listening to *Who Is This America?* is like falling into an extended, very groovy political trance. ★★★★★ —PAUL MATWYCHUK

JEFFIE GENETIC AND HIS CLONES
NEED A WAVE
(DIRTNAP)

Through the miracle of modern science, Jeffie Genetic has cloned himself into an unstoppable team of super-

powered musicians. Genetic, who normally slings his guitar with the New Town Animals (possibly one of the best bands on the planet at the moment), teams up with his Clones to use their awesome powers to make New Wave new and meaningful again. Impossible, you say? Well, I challenge you to listen to this nonstop collection of songs without breaking out into peels of glee and a rash of silly dancing.

Genetic's near-perfect musical DNA allowed his clones to play almost all the tracks on this fine disc. Unfortunately, specimen #3074 apparently had a nervous breakdown that reduced him to his genetic components, forcing Genetic to locate a stand-in drummer. Other than proving a batch of Clones can play music vastly superior to most of the "breeders" out there, *Need a Wave* is a battle cry for catchy rock. Genetic's front-and-centre keyboards yank the instrument from the world of pure novelty and elevate it to new heights. Hopefully it's only a matter of time better the Clones have replicated themselves often enough to take over the entire music industry; then, all boring and redundant music will be outlawed and replaced with their brand of perfection. ★★★★★ —PHIL DUPERRON

MATTHEW GOOD
WHITE LIGHT ROCK AND ROLL REVIEW
(UNIVERSAL)

After the orchestral aspirations of *Avalanche*, Matthew Good seems quite willing to get back to the business of rockin' out on his second solo album. The politics are much louder as a

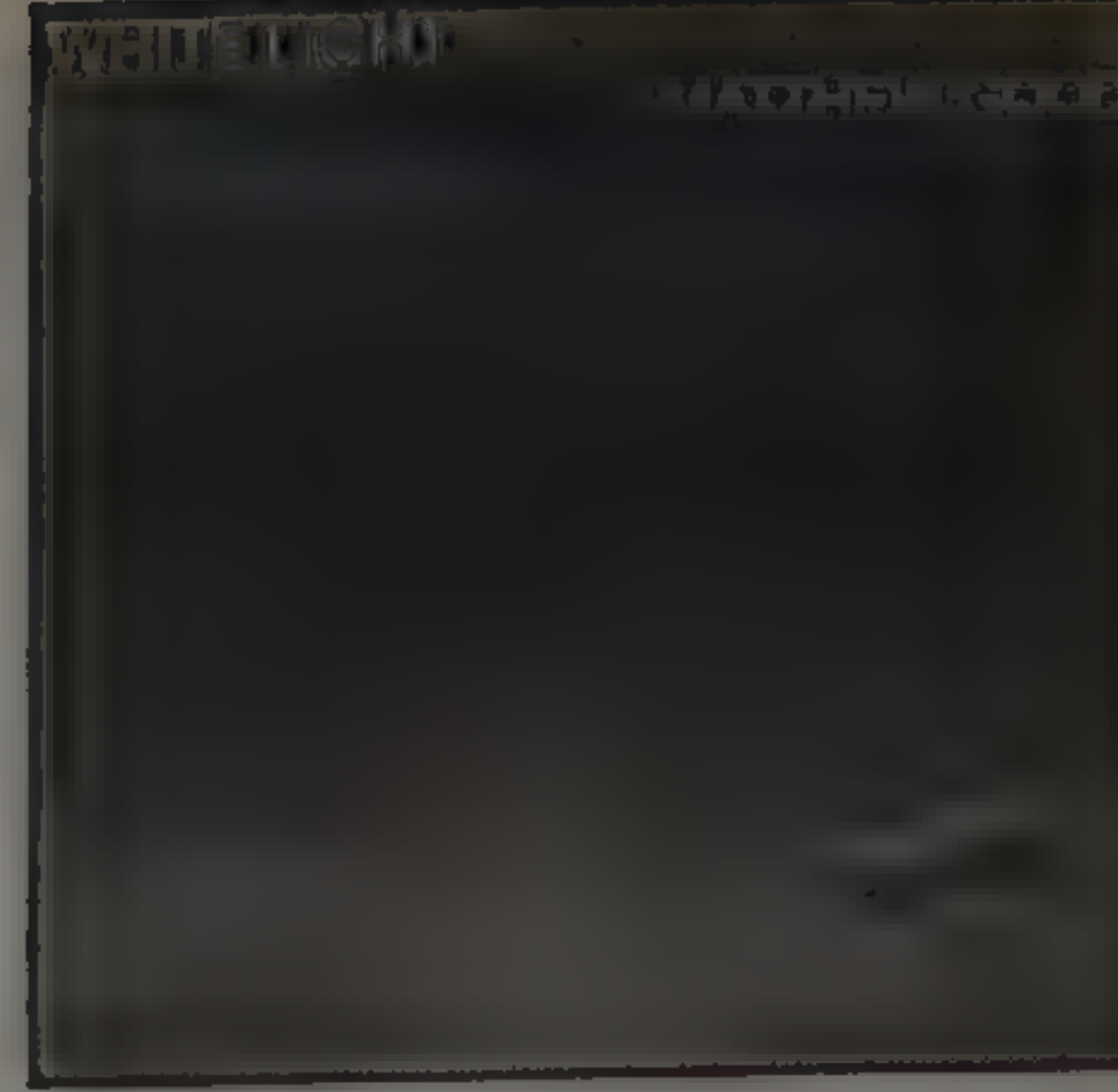
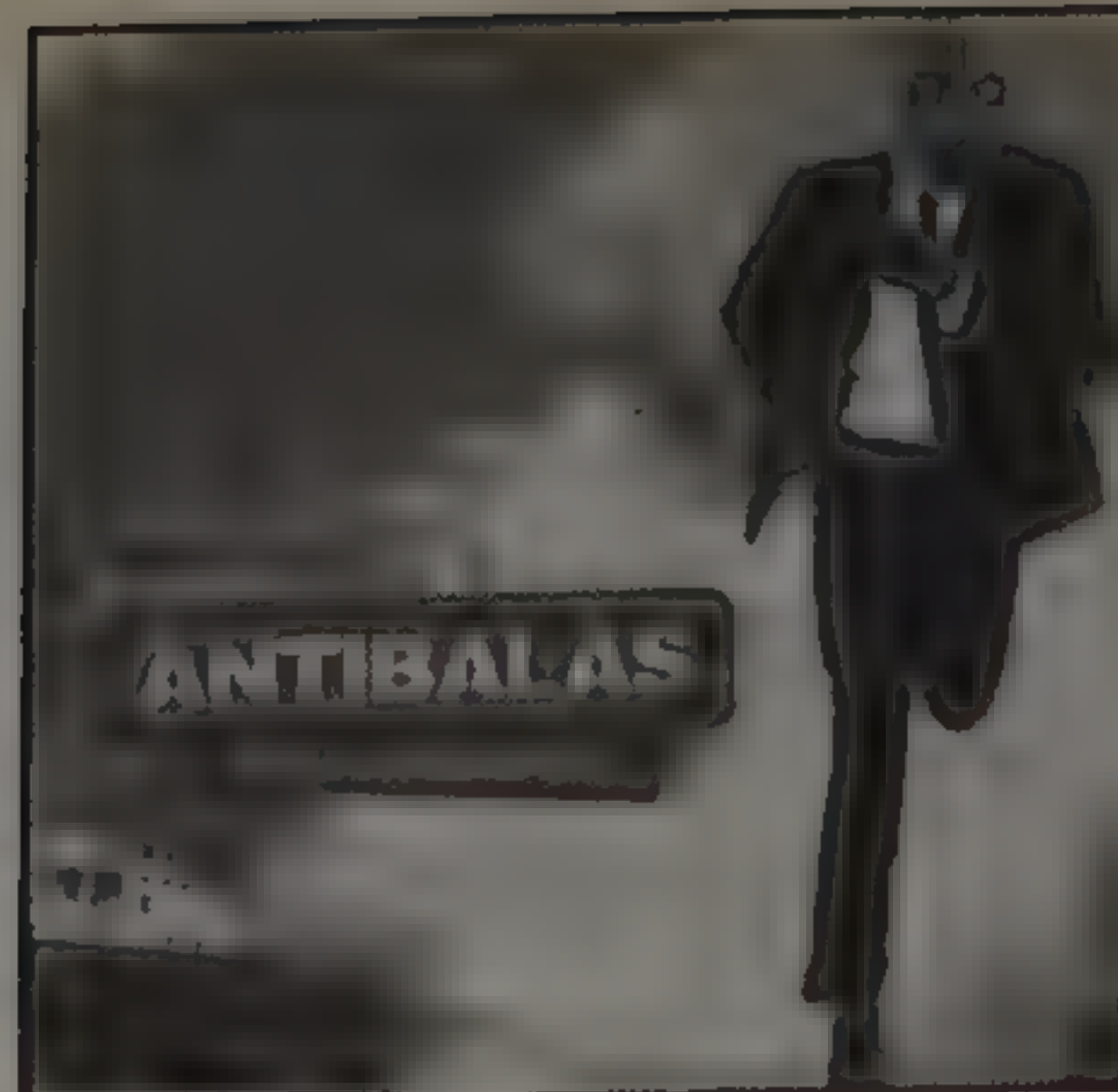
result, as Good rips through current affairs on anthemic cuts like "Alert Red Status" and "North American for Life" as if his very life depended on it. It's clear that the world sits like a heavy burden on Good's conscience, and on songs like "Blue Skies Over Bad Lands," he lets it all trickle out. *White Light* is the closest he's ever come to assembling a cohesive, compelling record that lets the drama unwind naturally. What happens next will be interesting to see. ★★★★★ —DAVE JOHNSTON

MINISTRY
HOUSES OF THE MOLÉ
(SANCTUARY)

It's funny how time changes your perspective on things. Were I still 20 years old, an age when I thought Ministry was the ultimate band, the perfect marriage of electronic, industrial and metal sounds, I know I would consider *Houses of the Molé* a five-star effort.

Even without founding member Paul Barker in the mix (Al Jourgenson is left as the sole brains behind the Ministry machine), the rat-a-tat rhythms and high-pitched guitars sound very similar to the Ministry of 1991, when, at the height of their popularity, they released *Psalm 69*, a powerful, scathing attack on then-president George Bush. Now, it's Bush's son in the crosshairs; *Houses of the Molé* begins with "No 'W,'" and the titles of the next 10 tracks (save one) all start with the letter "W," as if to emphasize each and every lyrical attack on the current president.

But Ministry's sound hasn't aged




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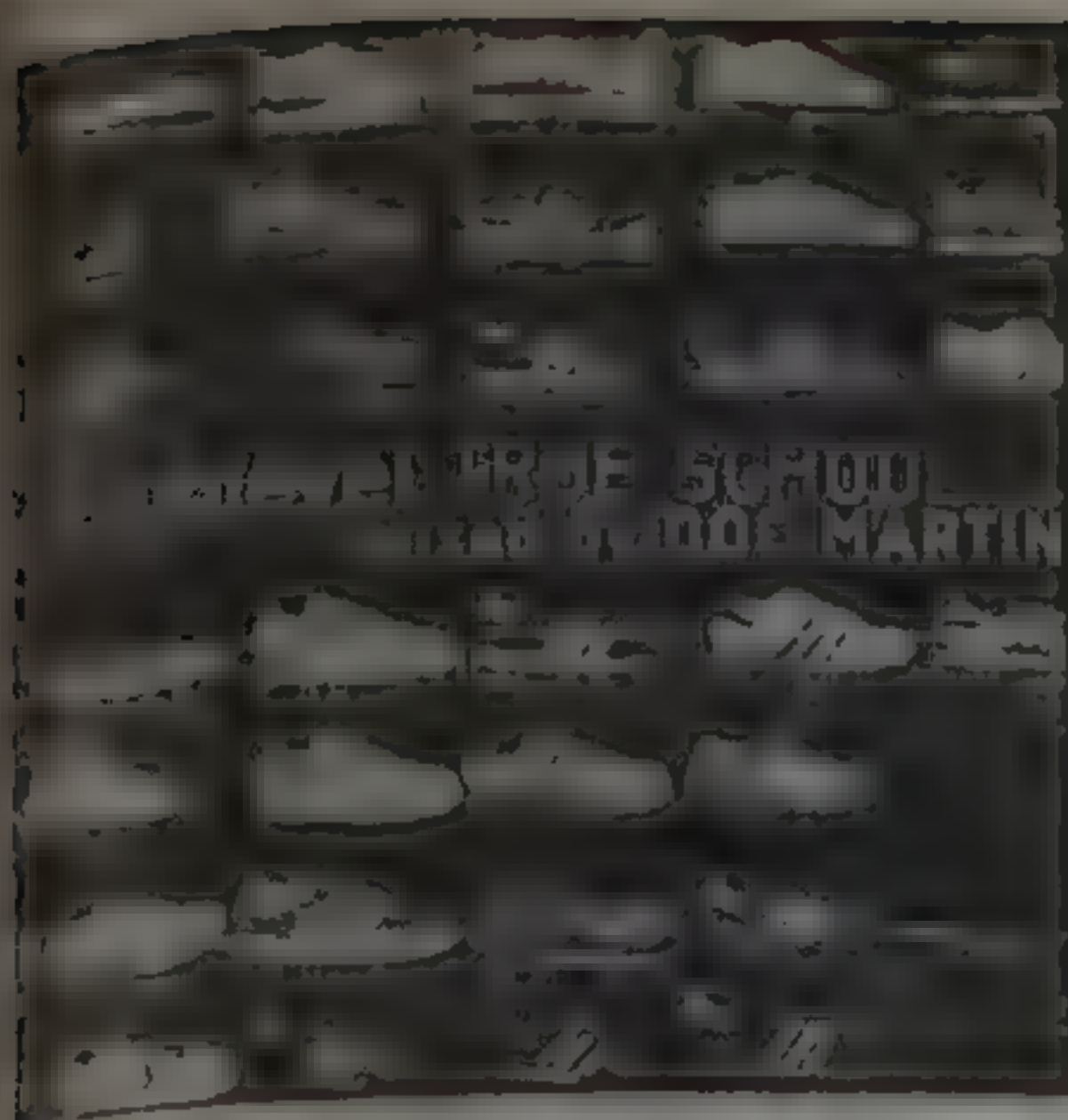
last exit

LASTEXIT

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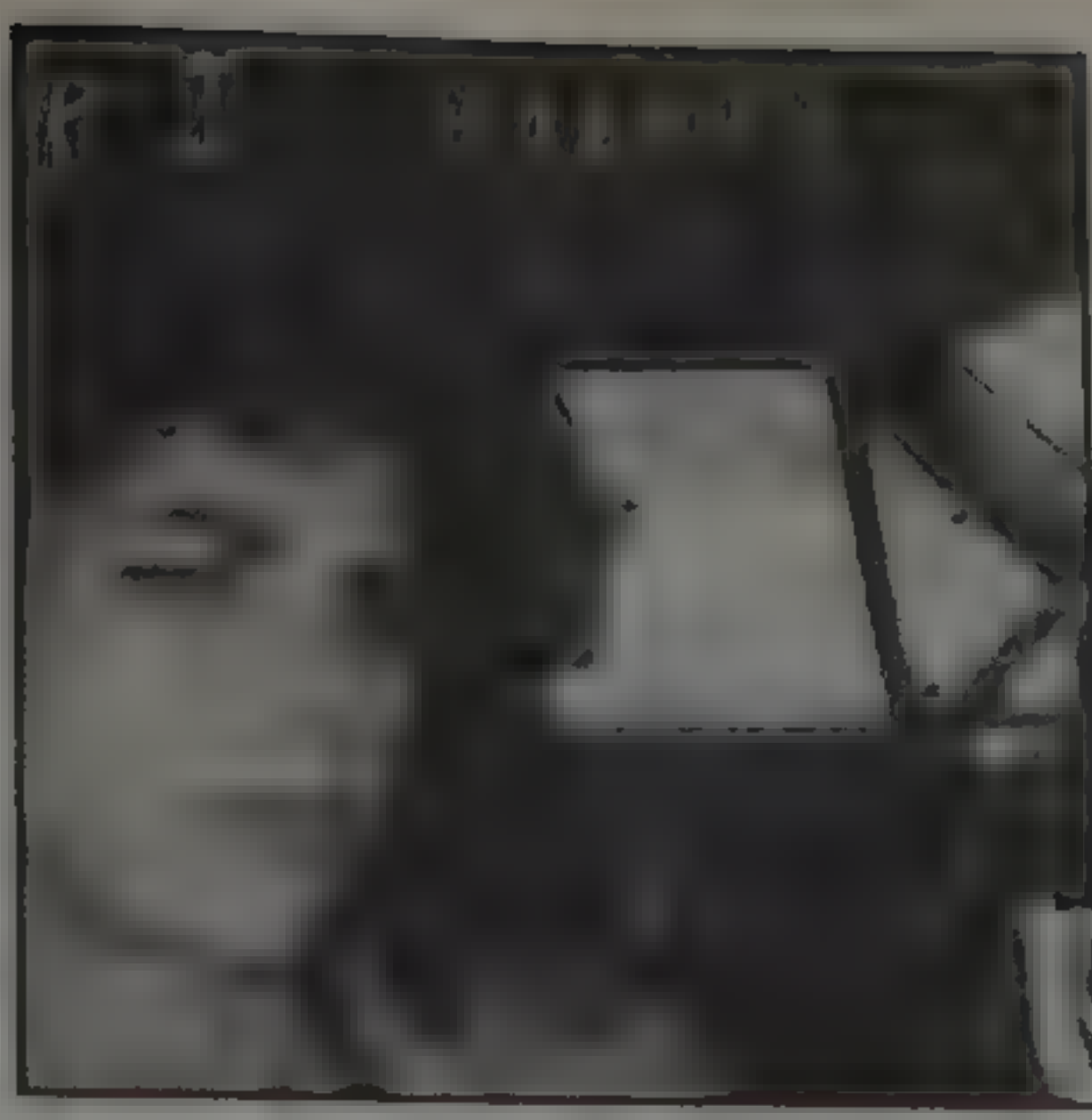


all that well; and while I'd recommend classic albums like *The Land of Rape and Honey* and *The Mind Is a Terrible Thing to Taste* to any burgeoning metalhead, I can't help but feel like this is a band that most of its fans have outgrown—a band still beating the same old war drum for 13 years without having moved forward musically. Sigh. ★★ —STEVEN SANDOR

DOC MARTIN
SUBLEVEL: TRUE SCHOOL
(MAJESTIC)

Doc Martin's latest mix is the musical equivalent of *Thelma and Louise*. It's a sweet, hypnotic and sexy ride that eventually plummets off a cliff. Which explains this hesitantly negative review for a fantastic selection of well-programmed and well-mixed tunes that takes too long to reach its climax and once it's there, just leaves you hanging.

And maybe craving more. Doc starts off plays some deep, soulful and at times quite pretty house gems: Sublevel's "Blue Love" is one example and Swirl People's "Just a Dub Sucker" is another. It's so deep, in fact, that it makes the Sublevel club sound seem more like a lounge than one of L.A.'s go-to bumpin' nightspots. But by the time Doc whets your appetite for more insistent grooves with Demarkus Lewis's "Drive Straight," the mix abruptly quits. Sublevel really begs for a split level—two discs (one

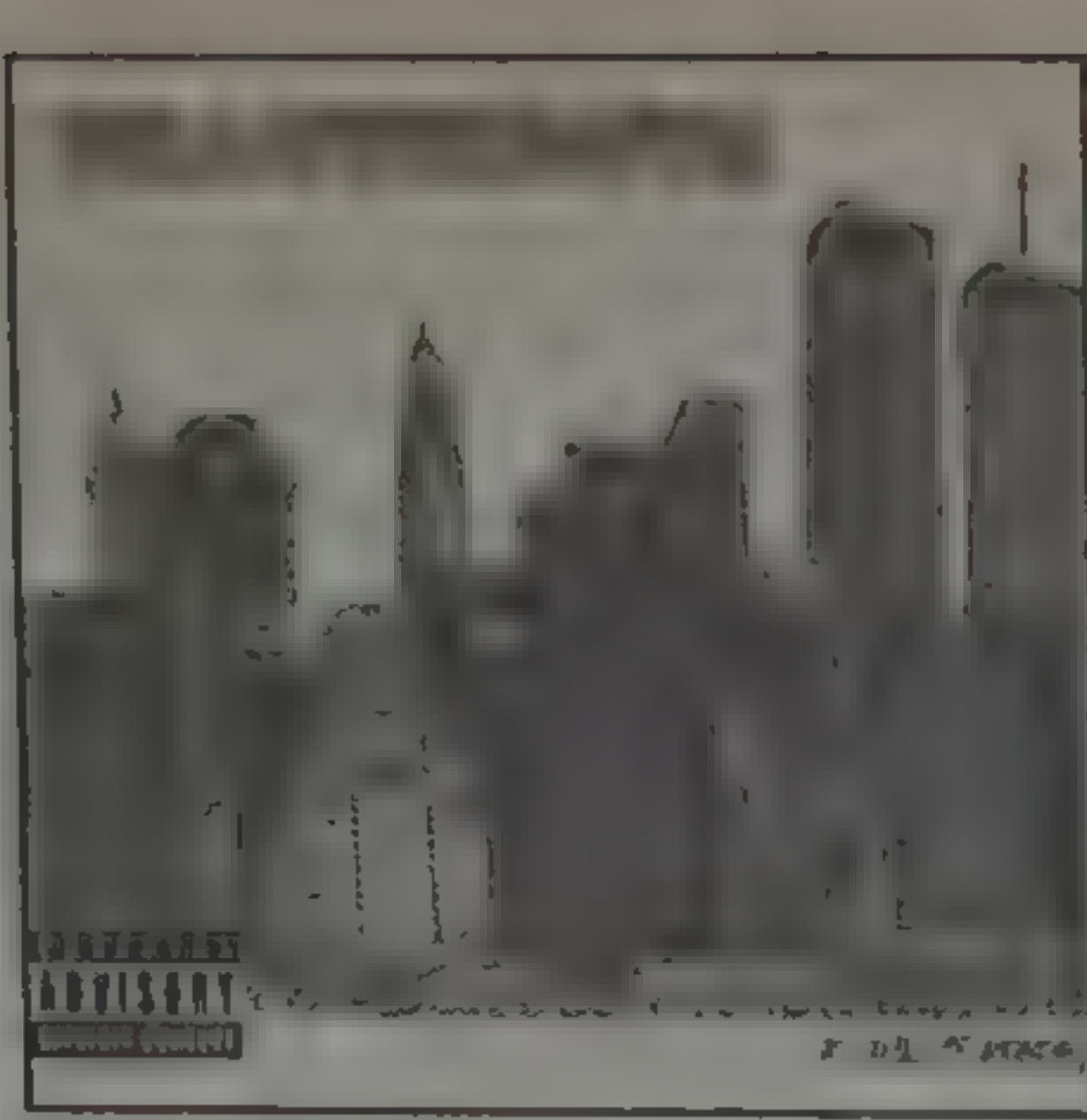


deeper and the other a little tougher) would have made this a superb offering. Too bad, too, because I doubt there'd be a way to rationalize bringing Geena Davis and Susan Sarandon back for a sequel. ★★ —YURI WUENSCH

P.J. HARVEY
UH HUH HER
(ISLAND)

If musicians consider their albums as snapshots of where they are on life's curve, then Polly Jean Harvey has taken the metaphor to its logical extreme. Littered through the *Uh Huh Her* CD booklet are self-portraits, taken at various times in various locations, from bathrooms to living rooms. Through them all, Harvey looks like she's trying to capture an intangible emotion, peeking behind the camera into the mirror she's aimed her camera at with an expression that mixes curiosity, hope and disappointment.

Perhaps Harvey's made such a radical shift away from the theatricality of her last few records and returned to the stripped-ambience of *Dry* and *Rid of Me*. Playing nearly every instrument herself, Harvey's rediscovered the rawness that set people's hearts on fire back in the 1990s, but perhaps there are personal motives at work here—"The End" is dedicated to former flame Vincent Gallo. "Shame" and "The Letter" are righteous and compelling, but after she's taken her art so far afield with



records like *Stories From the City, Stories From the Sea*, *Uh Huh Her* feels like Harvey's beating a retreat toward comfortable ground. Hopefully she'll be willing to push forward once again. ★★ —DAVE JOHNSTON

THE BEASTIE BOYS
TO THE 5 BOROUGHS
(CAPITOL)

In the seven years since the B-Boys released the sample-happy *Hello Nasty*, hip-hop has steered straight into the mainstream, went jiggy and seemed to forget its roots entirely. Like a trio of old masters, the B-Boys haven't let the trends influence their work one bit, and *To the 5 Boroughs* is a thoroughly street record, eschewing the helter-skelter sound of *Nasty* and returning to the rawness of *Check Your Head*. It's also a love letter to their home town of New York City, with plenty of political commentary (anti-George Dubya all the way, baby) and social awareness strung throughout the straightforward production and a bewildering array of pop culture references. It's a deceptively simple record that packs a mighty old-school punch, striking a nice balance between hysterical party rhymes and honest melancholy. Can you believe these are the same guys who reveled in beers, bongs and girls some 20 years ago? Man, talk about growing old gracefully. ★★ —DAVE JOHNSTON

QUICK SPINS

BY WHITEY AND T.B. PLAYER

Sekoya
Sekoya
(Maximum Jazz)
Whitey: This is jazz?

T.B. Player: Jazz-shmazz. I'll go that far.
W: You said a mouthful there, T.B. Did you notice Ms. Townsend bills herself in the CD booklet as a "lyrical poet"?
TB: Yeah. Is that like a musical guitarist?
W: It's redundant, that's what it is. Just like this record. Next.

Celine Dion
A New Day... Live in Las Vegas
(Columbia)

Cross-promotions abound. You just know that releasing this steaming lump was in Celine's mega-contract with Caesar's Palace. Included inside is a DVD of the Vegas show and an insert advertising her own perfume. Has she no shame? How much money is enough? Apparently she won't be happy until she can afford to wipe her ass with Fabergé eggs.

Mono
"Walking cloud and deep red sky, flag fluttered and the sun shined"
(Rykodisc)
Artsy album title, artsy packaging, artsy website. So how come these guys don't come across as pretentious assholes? Probably because they convey more emotion than 10,000 white-belters could ever muster. And without

words, no less. (Which is good, because I don't speak Japanese.) While North American emo-kids are playing A-minor and crying, Mono are here to tell you that there are headier topics out there than your shitty social life. Super-lush and orchestral, the album is mainly based on the story of Sadako and the Thousand Paper Swans. I mean, how can you not get something deep from a band whose guitarist is named Yoda?

The Horns of Happiness
A Sea as a Shore
(Secretly Canadian)

Nothing puts a smile on my face like hot buttered corn! And while I eat corn, I prefer to listen to the wonderful sounds of the Horns of Happiness! All sorts of sonic may-hem abounds on this new album, from piano smash-'em-ups to softly plucked indie pop. Good for the ears indeed.

Chick Maggot
The Worst 20 Minutes of Your Life
(Independent)

The points Chick Maggot gained for singing about Les Tabernacles and SMAK on "D.I.C. (Worst Band in the City)" were quickly lost when I noticed the self-censoring typography. Dude, your song is called "Shit Shit Shit Fuck Fuck"—grow some balls and write it on the sleeve. Anyway, this isn't even close to the worst 20 minutes of my life. (Anyone remember Ken Kirk's jailhouse rap album? P.U.!) Chick Maggot do an admirable job of *le jokey punk rock*. It's an amusing, self-effacing blast of three-chord bluster.

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Very, very far from heaven

Director Ed Lachman on sex, censorship and the disturbing world of *Ken Park*

BY PAUL MATWYCHUK

It's probably the most bootlegged film on the Internet right now," says director/cinematographer Ed Lachman. He's got a laconic way of talking that makes him sound like a rancher, even though he was born in New Jersey. "They're getting it off of DVDs from Holland and Russia and France—it's been distributed all over the world except for the U.S." But he's not complaining that so many kids are willing to defy copyright law in order to see his film *Ken Park* (which he co-directed and co-photographed with *Kids* auteur Larry Clark)—instead, he points proudly to its online popularity as proof that there's a hunger for films like *Ken Park* that skittish North American distributors have vastly underestimated. "Sex is such a taboo in the United States," Lachman says. "But we wanted a forum, something honest that kids could look at and say, 'Well, I've had a similar experience. Maybe I don't have to feel so alone and so lost.'"

Some might say that Lachman and Clark have taken honesty to an extreme. *Ken Park* examines a circle of four teenage friends living in southern California, all of whom have troubled, exploitative relationships with the adults in their lives. Peaches (Tiffany Limos) lives a double life in the house she shares with her soft-spoken Christian father: he thinks she's as pure as his idealized late wife, when in fact she's having wild sex with her boyfriend every time her dad leaves the house. Claude (Stephen Jasso) is a scrawny skateboarder whose alcoholic dad can barely hide his contempt for him—or his desire to sleep with him. Shawn (James Bullard) is having an affair with his girlfriend's sexy blonde mother, and Tate (James Ransome) is a twisted little psycho who, when he isn't screaming at his grandparents, is holed up in his room, defacing pictures of starving Africans or doing a little auto-erotic asphyxiation.

It's easy to see why the film has

had a hard time getting shown in the U.S. With its disturbing plotlines and Clark and Lachman's unapologetic willingness to show underage characters participating in very explicit sex scenes, *Ken Park* is a movie that most practical-minded distributors would immediately peg as being more trouble than it's worth. But I've got to say, I found the film's portrayal of these kids' lives to be oddly convincing and respectful; if the underlying message of *Kids* was "You have no idea how scary kids are," then the message of *Ken Park* is "You have no idea how scary the world is that kids have to live in."

Much of the film's warmth can be attributed to Lachman, who photographs the young cast with a tenderness, a honey-golden California glow, that suggests that these kids have managed to preserve something pure and innocent despite the ugliness of their surroundings. *Ken Park* is Lachman's first directing credit, but he's been a prominent cinematographer ever since the early '80s, when he collaborated with hipster directors like Susan Seidelman (*Desperately Seeking Susan*) and David Byrne (*True Stories*). He really hit his stride, though, in the late '90s, when he shot films for Sofia Coppola (*The Virgin Suicides*) and Steven Soderbergh (*The Limey*, *Erin Brockovich*). In 2002, his amazing work on Todd Haynes's *Far From Heaven* won him nearly every cinematography award in the country. And it's possible to think of *Ken Park* and *Far From Heaven* as separated twins: two cautionary tales about the sick American urge to suppress and deny our secret lives and all our secret sexual desires.

I spoke to Ed Lachman last week from his office in New York. Here are the highlights of our conversation.

Vue Weekly: How did you get involved in this project? Was it well-developed before you came on board, or were you part of it right from the beginning?

Ed Lachman: Well, I met Larry Clark about 10 years ago at an art auction in Graz, Austria. Larry and I ended up at dinner together and I told him that his two books, *Tulsa* and *Teenage Lust*, were seminal books for me. There was a brutal honesty to the images—you didn't feel the person taking them was a voyeur from the outside, but someone from the inside looking out. And I said that his books read visually like a film, that there was a story being told not just in the images but *between* the images, had he ever thought of making a film? And he said, "I've always wanted to make a film! How do we make a film?" And I said, "Just hang out with me." I said that his books were like visual diaries

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and I asked if he'd ever kept a *written* diary also, and I was happily surprised to find out that he did during his adolescence. And I also found out he was interested in skaters. And I was a skater when I was young, so I knew that subculture too. So I suggested that we develop some stories from his diaries, but also set it around skaters. So we documented skater kids for about a year, on and off, with a Hi-8 camera and kind of gathered ideas from these kids and from Larry's diaries.... And I'd met Harmony Korine on the set of *Light Sleeper*, a film I'd done with Paul Schrader—he was a production assistant on it. And we figured he was young—let's give the material to someone young and give it some credibility. So that was pretty much Harmony's first-ever writing assignment.

VW: Now, this was all 10 years ago, even before Clark and Korine made *Kids*. So what happened to delay *Ken Park* for so long?

EL: Well, it was hard to raise money for this project—people wanted to give us money, but it was always with certain criteria or restrictions.

VW: Restrictions over the content?

EL: Yeah, well, obviously over

the content and the way we'd show the content. But we felt we weren't being exploitative. Everyone knows what those obligatory cutaways [before a sex scene] mean, but we felt that if we were going to be emotionally honest, why can't we see it? That's the whole problem—people hide it behind closed doors and don't bring it out into the open. Whether you're an adolescent or an adult, we all have a responsibility to grow up to each other.... I think the film ends on a positive note; I think these kids are resourceful enough to survive the emotional abuse they've gone through. That scene [an extended sexual idyll involving three of the film's young characters] shows sex can be a healthy and nurturing relationship versus a predatory and self-destructive one.

VW: A lot of people who dislike Larry Clark's films seem to feel there's an exploitative quality in the way the camera gazes at the bodies of his young actors.

EL: I can't speak for his other films, but I've read reviews that feel my camera humanizes the characters, that this is a warmer film than some of his other work. People say we've gone too far, but what's too far?... I don't think there's anything in the film that's a violation of anyone. I think commercialized advertising exploits sexuality in a much more graphic way. People always ask me if the film is pornography, and I'd respond by saying that pornography is designed to titillate or arouse the viewer. I don't think people feel titillated or aroused by the images in *Ken Park*.

VW: Let me ask you about a couple of specific scenes that have given reviewers particular problems. The question they ask is, "Is it really necessary to show that?" So, let me put it to you: is it really necessary, for instance, to show the cum shot when Tate is jerking off in his room to the tennis match on TV?

EL: Well, my response is, the film changes at that point. The next scene you see is the perfect American family. It's like *Blue Velvet*, where you're showing something, an image of confrontation that affects the audience so that they're unable to see the rest of the film in the same way. Now, does it have to be on the screen for as long as it is? For me, the effect would be there if the shot were shorter, but I do think it undercuts that image of

that perfect American family that comes after. I shot the film almost like a TV commercial—this homogenized southern California light—but you know that things aren't as rosy and perfect as they seem.

VW: What about the scene where Claude's father comes home drunk, the night he tries to molest his son? He's in the bathroom taking a piss, and the camera slowly pans down to show his crotch.

EL: Well, I think that's just showing something that's very animalistic about him. We were just trying to show the father being out of touch with his body.

VW: Is it difficult to find kids who are even willing to be in a film like this?

EL: Oh, no. All the young actors had never acted before—they'd lived similar experiences, they understood this world, they knew *Kids*. And the thing is, kids grow up around pornography at a much earlier age these days, so they're comfortable with sexual images and they wanted to be honest about what their own experiences were. You know, the kind of questions you're asking—I don't think anyone under 21 actually worries about those things. I find they feel cheated by the hypocrisy of the older generation. We made a film for young people.

VW: Was it a fun film to make?

EL: Well, it was a film where I got to make the film I wanted to make.

VW: You didn't consider making an alternate version of any of the scenes in case you ran into censorship trouble?

EL: No, I don't think we could have made it any other way. I mean, someone else can go make—what was that Hollywood movie they made about the girls in the Valley? *Thirteen*? Or what was that other one? *L.I.E.*? Where they're playing "Danny Boy" while the boy's being molested? Come on, you know? I'm sorry, but everything's skirted in these euphemisms and metaphors. Aren't we beyond that? I don't think making it poetic helps it reach people any better. ☉

KEN PARK

Directed by Larry Clark and Ed Lachman
• Written by Harmony Korine • Starring James Bullard, Stephen Jasso, Tiffany Limos and James Ransome • Zeidler Hall, The Citadel • Fri-Sat, June 25-26 (7 and 9pm) • Metro Cinema • 425-9212



Mercury rising

Michael Moore takes the U.S.A.'s temperature in incendiary *Fahrenheit 9/11*

By STEPHEN NOTLEY

I wonder how the opponents of *Fahrenheit 9/11*, those Bush true believers, those folks who even now are writing their local theatre chains to demand it not be played, foul, slanderous pack of anti-Bush lies it must surely be, how they'll take this film should they summon the courage to face it.

I picture them, puffy, red-faced, metaphorical thumbs crammed in their ears, eyes squeezed shut, head snapping side to side in denial, "no!no!no!no!no!no!" buzzing through their minds. "What about Saddam's goddamn torture chambers, huh?" they bellow or post all-caps on discussion boards: "WHAT ABOUT ALL THOSE PEOPLE, HUH? HOW COME THAT FAT FUCK DIDN'T SHOW ANY OF THAT???" How are these folks going to take some of the stuff Moore shows them?

Michael Moore is not objective. But then, neither is anybody else; any story we tell is coloured by our agendas and beliefs and indelibly shaped by what we choose to tell and leave out. Duh. But for this movie, more than any of his others, Moore-haters of all stripes from froth-mouthed far-righties to sniffingly disapproving liberals should be comforted to know Moore keeps himself pretty far out of the action. Sure, he narrates, but after a couple of glimpses of him at the beginning it's almost a shock to see him pop up near the end for one of his sticky sting operations (ambushing senators and representatives to see if they'll sign their children up for military service).

No, in *Fahrenheit 9/11*, the story is the story. It's a story we here in Canada are pretty familiar with seeing as how we don't get our news from Fox, and it starts with fireworks: Al Gore's victory in the 2000 presidential election.

Except somehow we spent the

last four years with Bush as president. Moore skates over the election fiasco, pointing out a couple of salient facts (like how Al Gore actually won) before settling on an unsettling part of the story: Al Gore as President of the Senate gaveling down African-American Congressional Rep after Congressional Rep furiously objecting to the disenfranchisement of tens of thousands of

REVUE DOCUMENTARY

Americans in Florida with not one single senator stepping in to support them when it could have counted.

But that's just the warm-up. The screen goes black, and we hear the sounds, the dull crunching explosions, the screams, and then we fade back to all in horror, everyone staring up as though to God, moving through a terrible, beautiful grey snowfall of paper and person.

FROM THERE, Moore takes it to Bush with a fat pile of innuendo about Bush's longstanding ties to the bin Laden family. This is all just handy reminder material, mostly, stuff about how some 20-odd bin Ladens were flown out of the country, no questions asked, two days after 9/11, or asking when Bush gets \$400,000 a year from the American taxpayer and \$1.8 billion over 10 years from these Saudi guys if maybe that has some kinda impact on Bush's decision-making. Moore doesn't need to be angry or brutal. All he has to do is show Bush in action. We see Bush in that classroom being told of the second strike, sitting there for seven minutes. We imagine ourselves that day, what we did when we heard, our seconds of shock as we absorbed what was going on, our immediate need to grab the phone and start making some calls, and we think, "Gosh, y'know, if I were the president... I bet I'd have some people I needed to talk to." But no, he sits there like a little kid waiting for teacher's permission to leave the class.

Moore goes on to touch on his "culture of fear" theme from *Bowling For Columbine*, taking shots at the USAPATRIOT Act and John Ashcroft before heading off to Iraq for more

revelations and the first of several gutpunches the movie has in store. We've been shielded from the ugly brutalities of this war. Moore doesn't dwell on them, but he hits you, footage of helicopter gunships disintegrating silhouetted human beings, good-ol'-boy soldiers quietly getting out "We called in an air strike, and then we were driving along the road, saw women, children... girls with their noses melted off... it's not... it's..." a man running past us clutching his ragdoll son, gung-ho soldiers goin' off about gettin' the good tunes rollin' inside the tank sound system, burn muthafukka burn muthafukka BURN! And then Britney, of course, saying we gotta stand 100 per cent behind the President.

THIS WOULD BE ENOUGH, but to make this real to Americans we have to see an American suffer, and so we come to Lila Lipscomb of Flint, Michigan. Her son was killed in Iraq. We hear her read his final letter, tell of the phone call, wander and argue and sag on the White House grounds. If we'd walked past her right then, we might've thought she'd jogged a little too far too fast but no, we know her staggered, contorted, almost comical posture is made of grief deep in her gut. "My son is dead."

I wonder what the Moore-hating Bush-lover thinks and feels as he sees that moment. Retreat to the level of abstraction—"Saddam was a threat! 3,000 were killed on 9/11! They want to destroy us!"—by which he justified these horrors in the first place? Rage at being made to feel this pain? Personal hatred of Michael Moore?

What is certain is that he and all Americans need to see *Fahrenheit 9/11* and respond for themselves. This is their story and they're still writing it, and they need to experience and understand some of what they're doing to the world and themselves. Hate Moore, love him, hate America, love it, whatever, see *Fahrenheit 9/11*. ☐

FAHRENHEIT 9/11

Written and directed by Michael Moore
• Starring George W. Bush, Osama bin Laden, Michael Moore and Lila Lipscomb • Opens Fri, June 25

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The Notebook is forgettable, but it should make Rachel McAdams a star

By PAUL MATWYCHUK

Rachel McAdams has made a name for herself playing bitchy high-school princesses in movies like *The Hot Chick* and *Mean Girls*, but in *The Notebook* she gets her first chance to actually be likable. And she pulls it off—as you watch her performance as high-spirited rich girl Allie Nelson, you can practically hear casting directors and studio heads in screening rooms everywhere dialing their cellphones and frantically

REVUE ROMANCE

telling their assistants to round up every romantic comedy script they can find that Julia Roberts is too old for and that Jennifer Garner has already turned down. McAdams's huge, round eyes recall the intimidating, almost robotic beauty of Jeri Ryan, but she's humanized by her wide, horsey mouth and a slaphappy, barking laugh honed to perfection by what must have been hours spent studying that scene in *Pretty Woman* where Richard Gere closes the jewelry box on Julia Roberts's fingers.

McAdams's costar is another Canadian kid—Ryan Gosling from *The Believer* and *The United States of Leland*—and you know what? He's not bad, either. (He plays Noah Calhoun, a soulful poor boy whom Allie adores even though her thin-lipped country-club parents completely disapprove of him.) Male leads in chick flicks tend to be a pretty pallid bunch—Luke Wilson, Campbell Scott or John Corbett types—but somehow Gosling gets through *The Notebook* with his dignity intact, even the scenes where the script forces him to climb a Ferris wheel to ask Allie out for their first date, or to charm her by getting her to lie down next to him in the middle of the street and watch the traffic lights change. Gosling underplays his lines but he doesn't throw them away either, and when fate temporarily separates Noah and Allie, he convinced me that he had the intelligence and the spark to write Allie a letter every day for an entire year.

The whole romance between Noah and Allie is such a gigantic ball of Hollywood clichés that it's almost

like an *ur*-romance—it's as if every old-fashioned 1940s love story you can remember (and dozens more you've long forgotten) have been distilled into a single plotline. And yet I enjoyed it on its own cornball terms—McAdams and Gosling have good, spontaneous chemistry together, and the fact that they're still fairly unknown actors helps their scenes feel a little less like the product of a big, calculating Hollywood machine.

UNFORTUNATELY, the same can't be said for the utterly shameless and dishonest present-day frame story that director Nick Cassavetes obviously hoped would kick *The Notebook* into tearjerking overdrive. You see, Noah and Allie's story is being narrated by James Garner to a fellow nursing-home resident played by Gena Row-

lands. What I'm about to say is a bit of a plot spoiler, except it's so easy to

figure out what's really going on that I don't think I'm going to ruin anybody's experience of the film: Garner and Rowlands are the old-folks versions of Noah and Allie—except Allie now has Alzheimer's, so it takes her a while to realize that the heartwarming story Nick is telling her is something she's already lived through.

The Notebook is a fascinating case study in the cuckoo-clock logic of Hollywood screenwriting. It sets up a situation that can't possibly end happily—we're told that Allie's Alzheimer's is only going to get worse, and that no matter what Noah does, it won't be long before everything she's ever experienced with him will be erased permanently from her memory—and then executes the most astonishing series of machinations you've ever seen to engineer a happy ending anyway. Never mind that this ending relies on a lie so huge and so brazen that you'd be almost tempted to applaud it if your hands weren't busy plugging your nose from the smell of bullshit emanating from the screen.

But somehow McAdams comes through this picture smelling pretty clean. And someone who can shovel this much bullshit and come out without a speck of it on her—that's the definition of a movie star. ☐

THE NOTEBOOK

Directed by Nick Cassavetes • Written by Jan Sardi and Jeremy Leven • Starring Rachel McAdams, Ryan Gosling, James Garner and Gena Rowlands • Opens Fri, June 25



Mick-nolia

Irish ensemble caper *Intermission* elicits mild grunt of pseudo-approval

By CHRIS BOUTET

Hey, you know that type of movie where a bunch of people from completely different walks of life all find their paths merging through a series of seemingly unrelated events? Of course you do: there's only about 100 of these films littering the art-house theatre landscape at any given time. When they're done right (like P.T. Anderson's *Magnolia*), they can be an amazing feat of screenwriting that is a pleasure to watch unfold. When they're done wrong, however (*21 Grams* comes to mind here), they feel contrived and unsurprising. Then, of course, there are all the films in the middle: contrived yet occasionally exciting, inventive yet kinda boring (*13 Conversations About One Thing*, anyone?). And, well, *Intermission* pretty much falls right into the middle of that middle pack. To express its lasting impression in terms of disinterested grunts, it's Huh, but Eh.

Released last year in the U.K., first-time director John Crowley's moderately interesting crime-caper/love-search/emotional-healing yarn took a while to dogpaddle its way across the Atlantic, correctly assuming that there really wasn't any rush. As is usually the case with these films, it's hell trying to explain the plot without stopping every five seconds to say, "Oh yeah, but then there's this guy who we saw earlier who was trying to do this and then he meets this other guy and that's how this awesome thing happens that's not really all that awesome because then this cat who was sad earlier gets killed..." and so on.

But let's see: at the forefront of the story you've got this criminal named Lehigh (Colin Farrell) who's being watched by the angry tough-cop Jerry (Colm Meaney), and then there's John (Cillian Murphy, a.k.a. that guy from *28 Days Later*) and Deirdre (Kelly MacDonal) who have recently broken up and now Deirdre's living with a bank manager who leaves his wife of 14 years and whose name has disappeared into the haystack of characters I'm supposed to have kept track of. I don't

know; maybe it was Tom. Whatever. Anyway, there are a few side-stories going on that involve Deirdre's sister's attempts to get over the betrayal visited upon her in a previous relationship and falling in love with John's friend, and there's some snotty little punk who likes to cause traffic accidents. Oh yeah, and some television guy who is filming the cop, and... uh... yeah. You bored yet? Me too. Let's move on.

REALLY, all the elements of a strong film are there: the characters are well-drawn and ably fleshed out by the cast (Farrell's turn as a sleazy and unscrupulous petty thief is particularly notable), and the densely interwoven script is occasionally sharp, but is only truly at its best when it ditches the crime-caper material and focuses on the vulnerability of the human ego in the face of emotional disaster. That said, there's a sort of forced over-the-topness driving the whole thing

REVIEW ENSEMBLE

that requires a few too many suspensions of disbelief, coupled with a mean "this-is-going-to-shock-you" streak that was probably designed to make this film edgy, but just ends up feeling needless and strained.

Take the story surrounding Deirdre's sister: she's growing a mustache (you heard me, and man do they ever milk the "comedy" out of that fucker) because she's depressed and resistant towards the prospect of a relationship due to the fact that her previous boyfriend took her for a lot of money. But he didn't just do that, we find: after he got hold of her bank account, he also tied her to a bed, took a shit on her chest and left her there for three days. Now do you understand why she's so sad? Huh? Do you get it yet? Because lord knows simple betrayal just doesn't cut it as a spirit-breaker these days. Yeesh.

As for the moment that brings all these people together... well, I've got some pretty big problems with that too, but to delve into them here would require giving away the story and would also take time, which in turn would make me sleepy. So yeah: *Intermission* is fairly entertaining and not without its charms, but it doesn't really bring anything new or exciting to the table. Huh, but Eh. ☹

INTERMISSION

Directed by John Crowley • Written by Mark O'Rowe • Starring Colin Farrell, Cillian Murphy, Colm Meaney and Kelly MacDonal • Opens Fri, June 25

Oui, Monsieur

Omar Sharif makes a welcome return to the screen in *Monsieur Ibrahim*

By JOSEF BRAUN

With one parent missing and the other so remote and negligent as to seem equally absent, teenage Moses (Pierre Boulanger) is trying to shape himself into the piecemeal notion of an adult male he's gathered from his limited, isolated and disheartening experiences. The setting of *Monsieur Ibrahim* is the early '60s, and Moses, our highly watchable young protagonist, derives his notions of adult freedoms and pleasures from primarily two sources: the American pop songs that soar through his radio and the prostitutes that work the street out front of his father's Parisian apartment.

Prostitutes supply more than Moses's sole opportunity to become initiated into the pleasures of intercourse: all but abandoned and out of school, they supply what he senses as his only opportunity to communicate with other people. And Moses is handsome in a very boyish manner, intelligent if naïve, and thoroughly charming once relaxed, so he has little difficulty procuring favours despite his lack of funds. (The women of course respond to the motherless child maternally as much as sexually.)

But as Moses's situation becomes increasingly desperate, he finds himself committing clumsy thefts in a local



grocery more and more frequently. A third and ultimately dominant source of comfort and influence then enters his life in the form of Ibrahim (Omar Sharif), the Sufi Moslem Turkish immigrant who runs the darkened store. Ibrahim is perfectly aware of Moses's

REVIEW FOREIGN

thefts but senses the genuine need behind them. He also shows the boy how to substitute things like cat food for liver pâté—a less expensive way to placate (and enjoy a little petty revenge on) Moses's demanding father.

THESE CONSPIRATORIAL interactions are the foundation for a friendship between the Jewish teen and the Moslem senior, and in a pleasant reversal of the cliché, *Monsieur Ibrahim* has the old man softening the heart of the defensive boy. The characters' opposing races make the film topical, I suppose (though really, when is racial tension between Jews and Moslems not a topic?), but co-screenwriter/director François Dupeyron, working from co-screenwriter Eric-Emmanuel Schmitt's novel, wisely emphasizes the story's setting, showing how the mores and manners of the time contribute to the nature of

the relationships and openly fetishizes the colours, patterns and cars of the period. Dupeyron pays homage to Truffaut's coolly detached *400 Blows* in many ways, but he also puts a spin on the tale that's giddily nostalgic, gliding through certain scenes with a swift, sharp camera style.

The sentimentality of Schmitt's narrative isn't overstated: the story moves efficiently without stopping to underline what's at stake. The unaffected performances are likewise subtle and are ultimately key to the film's charm. Boulanger inhabits each moment individually, whether he's displaying an amusing surge of confidence with the ladies or flailing in fear and insecurity. Sharif is brilliant and brilliantly cast, that old fashioned movie star glimmer twinkling in his eyes despite his slow gestures, unshaven face and adopted French. And by the time the film reaches its fascinating final chapter, which takes us far from Moses's familiar Paris suburbs, Sharif makes his exit with the perfect balance of warmth and enduring enigma. ☺

MONSIEUR IBRAHIM

Directed by François Dupeyron • Written by François Dupeyron and Eric-Emmanuel Schmitt • Starring Omar Sharif and Pierre Boulanger • Opens Fri, June 25



heresy!

Every week in Heresy!, Vue invites its film writers to champion a film that everyone else thinks is terrible or to slam a film that everyone else regards as art. This week: Stephen Notley critiques the casting of Tobey Maguire in *Spider-Man*.

In 2002 the first *Spider-Man* movie was released to general acclaim, acclaim that slackened over the following years as the limpness of the action scenes and some of the second-half writing became apparent. But at least everybody agreed that they hit a home run in casting Tobey Maguire as Peter Parker/Spider-Man; I myself in my review said in typically overstated style that "Tobey Maguire has taken any doubts about his suitability for this role and pounded them into the ground with hammerblows from his genetically enhanced fists."

But y'know what? I was wrong. Tobey Maguire sucks as Spider-Man.

The problem is that as an actor, he's incredibly neutral. Look at him in *The Ice Storm* or *The Cider House Rules* or *Wonder Boys* or *Spider-Man* and you'll notice that most of the time he's wearing the same inert expression, slightly-lidded eyes and a half-smile. He tends to sit quietly while other people talk to him, slightly nodding his head every so often; he absorbs energy from other actors.

Which works fine for Peter Parker, who's supposed to be a quiet, bespectacled nerd. The problem is that Spider-Man isn't. Spider-Man is the personality opposite of Peter Parker. Where Peter lacks confidence, Spider-Man is brave and smart and cool under pressure; where Peter is quiet, Spidey's always cracking jokes.

This, by the way, is the basic appeal of Spider-Man as a superhero. He's not Superman, the icon of ultimate of power and morality; nor is he Batman, the human twisted by fate to drive himself to virtually superhuman effort. Spidey's appeal comes from the fact that he's a shy, nerdy loser who learns to release the incredibly cool person inside. The spider that bit Peter didn't give him spider-wit, or spider-charm, or spider-confidence. That, as the Christmas cards and comic books tell us, was in him the whole time.

So for a *Spider-Man* movie to truly kick ass, it has to grab that element,

that fact that *Spider-Man* is the guy we're interested in, the person we know we could be if we had the courage. That means giving him dialogue, giving him wisecracks, letting him come alive as a character and not just Peter Parker in a bodysuit.

Which is where Maguire really falls down. The guy playing Spider-Man has to be physically expressive; he's got to be able to act through that body-and-face-covering suit. He's got to have intensity, a real pop in his sense of humour, some of that sarcastic-nerd stuff we saw from Jason Schwartzman in *Rushmore*. Tobey? It's like he needs a winch to yank his features into anything more exercised than "half-bored-looking." And, y'know, he's just not all that funny a guy. He's not a joke-cracker.

I'm still going to *Spider-Man 2*, of course (though man, couldn't they have called it *The Amazing Spider-Man* instead of the barfy *Spider-Man 2*?), and I expect to love it, having dreamed vividly since the '70s of seeing Doctor Octopus in a movie. It looks like they're stepping up and giving us some balls-out Spidey action, but y'know, I still have this bad feeling Spidey's not quite gonna be the Spidey he could be, peppering Ock with insults to get him off his guard, making the jokes and coming alive in the suit. I hope I'm wrong. ☹

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RYAN GOSLING JAMES GARNER SAM SHEPARD
RACHEL McADAMS GENA ROWLANDS JOAN ALLEN

-THE- NOTEBOOK-

FROM THE BEST-SELLING NOVEL

by NICHOLAS SPARKS

ALLIANCE ATLANTIS AND NEW LINE CINEMA PRESENT A CRYSTAL PRODUCTION RYAN GOSLING RACHEL McADAMS JAMES GARNER GENA ROWLANDS "THE NOTEBOOK" JOAN ALLEN
AND JOAN ALLEN BY MATTHEW BARRY C.A. AND NANCY GREY-KETTES C.A. EDITOR KARIN WAGNER COSTUME DESIGNER MARION ZIGMAN MUSIC BY ALAN HIRSHMAN
PRODUCTION DESIGNER AVRAM BUTCH KAPLAN EXECUTIVE PRODUCERS MARK JOHNSON LYN HARRIS PRODUCED BY NICHOLAS SPARKS AND DAN SACK
SCREENPLAY BY JEREMY LEVEN DIRECTED BY JULIE JARVIS
WWW.THENOTEBOOKMOVIE.COM

NEW LINE CINEMA

PG PARENTS STRONGLY CAUTIONED SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13

CINEPLEX ODEON SOUTH EDMONTON COMMON *

CINEPLEX ODEON NORTH EDMONTON *

CINEPLEX ODEON CLAREVIEW *

CINEPLEX ODEON CITY CENTRE *

FAMOUS PLAYERS SILVERCITY WESTMALL *

FAMOUS PLAYERS WESTMOUNT CENTRE *

GALAXY CINEMAS GALAXY 10 SHERWOOD PARK *

LEDUC GAJETTY *

STARTS FRIDAY!

CHECK THEATRE DIRECTORY FOR SHOWTIMES
* DIGITAL SOUND

SUMMER YOGA RETREAT

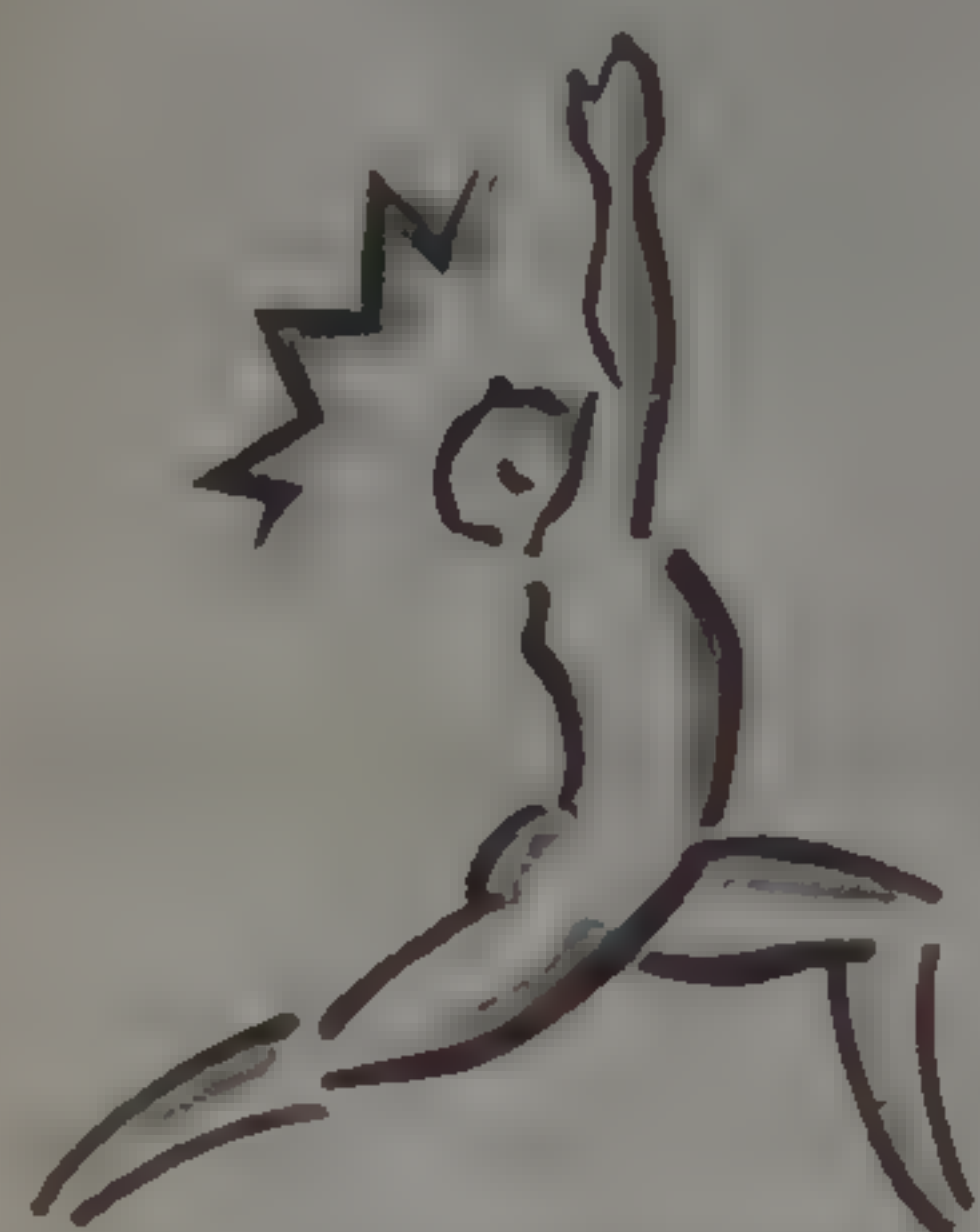
Gold Eye Centre, Nordegg

with

Ken Strachan

July 16-19, 2004

\$345 includes: Accommodation, Instruction & all meals



YOGA
EDMONTON YOGA STUDIO

Hatha Iyengar Ashtanga

tel 451.8131

12039 - 127 Street

edmontonyogastudio@shaw.ca

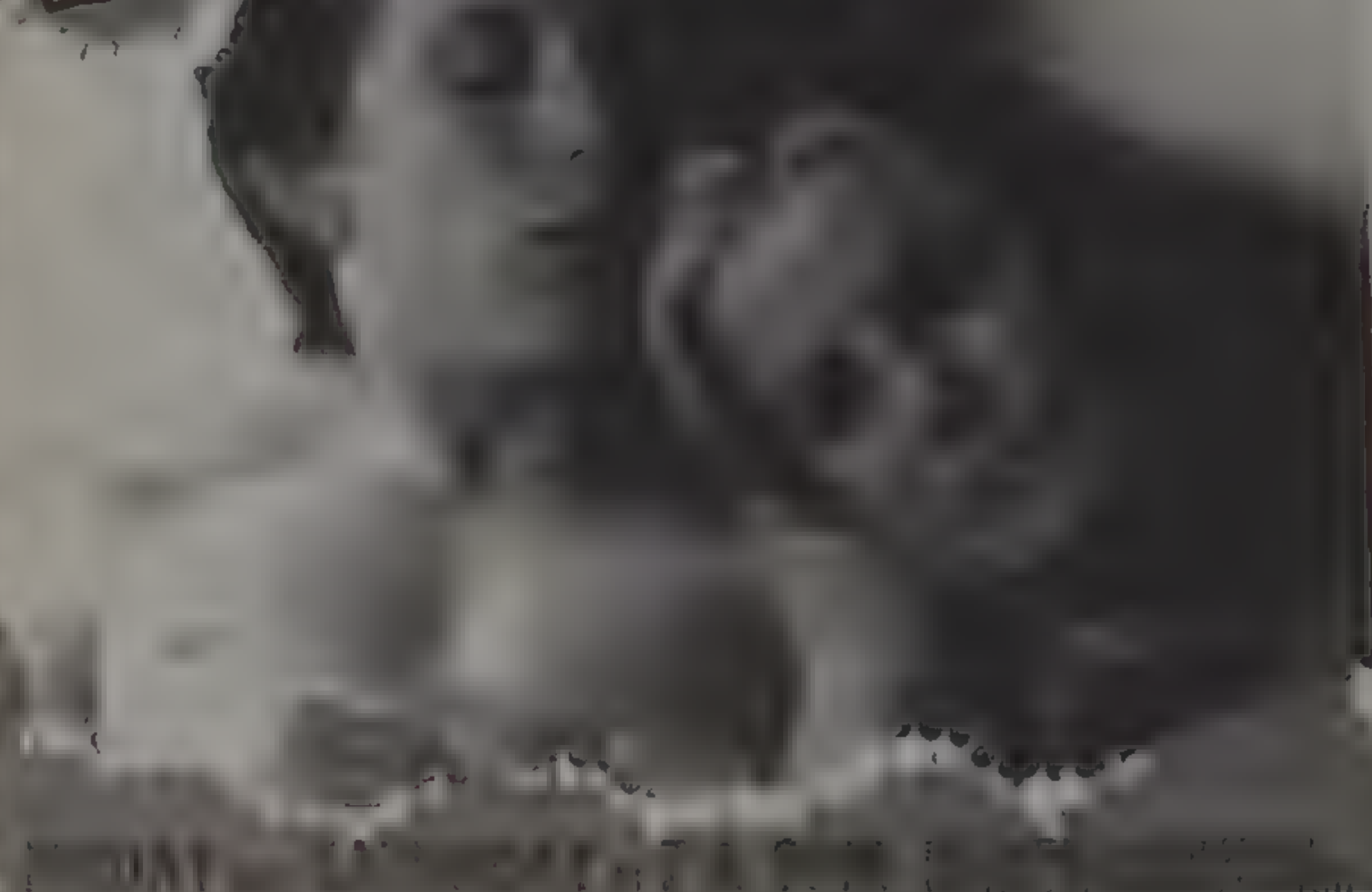
Back in 1988, director Jean-Jacques Annaud scored a huge international hit with his wildlife melodrama *The Bear*. Two hundred of human actors in the cast, but with the aid of daring location photography, meticulous editing and cutting-edge animation, Annaud was able not only to elicit a performance from an animal but to have that performance carry the story. And Annaud was able to get anywhere near as expressive a performance out of Brad Pitt in *Seven Years in Tibet*. And Annaud is up to his old anthropomorphizing tricks with his latest picture, *Two Brothers*, the tale of two tigers who get separated from each other as cubs but get reunited as adults. Too bad they've been pitted against each other in a fight to the death. Directed by pretty-boy explorer Guy Pearce. Watch out for those claws. (Guy) Don't let them scratch your beautiful face.

metro
cinema
presents

JUNE 25-28

LARRY CLARK & ED LACHMAN'S

KEN PARK



SUNDAY ONLY
CANADIAN HORROR
DOUBLE BILL!

THE REINCARNATE AT 7PM

THE PLAYGIRL
KILLER AT 9PM

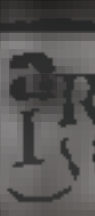
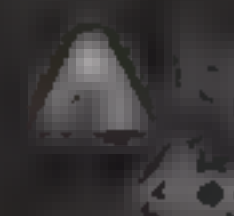
PLUS MONDAY AT 7PM
THE DOCUMENTARIES OF
DENYS ARCAND
COMFORT AND INDIFFERENCE

metro
cinema

All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 9028 - 101 Ave. For more information, call 425-9212, or log on to www.metrocinema.org.

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Edmonton



FILM WEEKLY

THIS WEEK'S NEW MOVIES

Canadian Horror Double Bill Two vintage shockers from the early days of the Canadian film industry. Featuring director Donald Haldane's 1971 body-switching drama *The Reincarnate* (Sun, June 27, 7pm) and director Erick Santamaria's 1966 blend of slasher killings and Neil Sedaka, *The Playgirl Killer* (Sun, June 27, 9pm). Zeidler Hall, The Citadel

Comfort and Indifference The Barbarian Invasions director Denys Arcand's sardonic, rarely-screened 1981 documentary about the 1980 Quebec referendum. Zeidler Hall, The Citadel; Mon, June 28 (7pm)

Fahrenheit 9/11 Bowling for Columbine director Michael Moore's Palme d'Or-winning, Bush-baiting documentary about the ties between the Bush family and the bin Ladens, the Bush administration's ties to the oil industry, the aftermath of the September 11 attacks and the buildup towards the war in Iraq. Read Stephen Notley's review on page 43.

Intermission Colin Farrell, Kelly MacDonald, Shirley Henderson and Colm Meaney star in director John Crowley's raucous ensemble comedy, which weaves together 11 stories about various Dublin thieves, lovers, policemen and bank employees. Read Chris Boutet's review on page 44.

Ken Park James Ransone, Tiffany Limos, James Bullard and Amanda Plummer star in directors Larry Clark (*Kids*) and Ed Lachman's episodic drama about five alienated teenaged friends in southern California who turn to sex as an escape from their unhappy home environments. Read Paul Matwychuk's article on page 42. Zeidler Hall, The Citadel; Fri-Sat, June 25-26 (7 and 9pm)

Monsieur Ibrahim Omar Sharif, Pierre Boulanger and Isabelle Adjani star in director François Dupeyron's drama about an elderly Arab deli owner who strikes up an unlikely friendship with a 13-year-old Jewish boy. Based on a novel by Eric-Emmanuel Schmitt. In French with English subtitles. Read Josef Braun's review on page 44.

The Notebook Rachel McAdams, Ryan Reynolds, James Garner and Gena Rowlands star in *She's So Lovely* director Nick Cassavetes's tear-jerker about the enduring love between a high-spirited rich girl and the poor but soulful boy whom her parents disapprove of. Based on the novel by Nicholas Sparks. Read Paul Matwychuk's review on page 43.

Spider-Man 2 Tobey Maguire, Kirsten Dunst, James Franco and Alfred Molina star in director Sam Raimi's sequel to his 2002 superhero hit, which secret webslinger Peter Parker is forced once again to protect the city, this time against multilimbed mad scientist Dr. Otto Octavius. (Opens Wed, June 30)

Two Brothers Guy Pearce, Christian Clavier and Le Mai Anh star in *The Bear* writer/director Jean-Jacques Annaud's nature epic, which follows two tigers who are separated as cubs, only to be reunited when an explorer forces one (now a circus performer) to fight the other (now a trained killer).

GARNEAU
theatre

8712 - 109 Street - 433-0728



SUPER SIZE ME

Nightly 7:00 & 9:30 pm

Sat Sun and July 1st Matinees 1:00 & 3:30 pm

PG (mature themes, coarse language)

PRINCESS
THEATRE

10337 - Whyte Ave. - 433-0728



MONSIEUR IBRAHIM

Nightly 7:15 & 9:15 pm

Sat Sun and July 1st Matinee 2:30 pm

14A (mature theme)

PRINCESS
THEATRE

10337 - Whyte Ave. - 433-0728



INTERMISSION

Nightly 7:00 & 9:05 pm

Sat Sun and July 1st Matinee 2:00 pm

18A (coarse language)

FILM LISTINGS

Showtimes for Friday, June 25 to Thursday, July 1

Movie times are subject to change at any time. Please contact theatre for confirmation.

GARNEAU
8712 109 St. 433-0728

PRINCESS
10337-82 Ave. 433-0728

METRO CINEMA
101A Ave. Citadel Theatre. 425-9212

THE REINCARNATE
STC

THE PLAYGIRL KILLER
STC

COMFORT AND INDIFFERENCE
STC

GRANDIN THEATRE
Grandin Mall, Sir Winston Churchill Ave., St. Albert. 458-9822

HARRY POTTER AND THE PRISONER OF AZKABAN
PG

GARFIELD
G

THE TERMINAL
PG

DODGEBALL: A TRUE UNDERDOG STORY
14A

SHREK 2
G

SPIDER-MAN 2
PG

LEDUC CINEMAS
4782-50 St. Leduc. 988-2728

THE NOTEBOOK
PG

GARFIELD
G

THE TERMINAL
PG

TWO BROTHERS
PG

SPIDER-MAN 2
PG

WETASKIWIN CINEMAS
(1) 790-352-3922

THE TERMINAL
PG

THE CHRONICLES OF RIDDICK
14A

DODGEBALL: A TRUE UNDERDOG STORY
14A

TWO BROTHERS
PG

CINEMA GUIDE

CITY CENTRE
10200-102 Ave. 421-7020

THE CHRONICLES OF RIDDICK
14A

SPIDER-MAN 2
PG

FAHRENHEIT 9/11
14A

THE NOTEBOOK
Suggestive scenes. Daily 12:30 3:15 6:35 9:20

TWO BROTHERS
Daily 1:10 4:20 7:25 10:10

THE DAY AFTER TOMORROW
Not recommended for young children. Fri-Tue 10:30

SHREK 2
Fri-Tue 12:15 2:35 5:00

HARRY POTTER AND THE PRISONER OF AZKABAN
Frightening scenes. No passes. Daily 12:00 3:00 6:30 9:30

AROUND THE WORLD IN 80 DAYS
Fri-Tue 12:45 4:00 6:45

THE TERMINAL
Daily 12:00 4:15 7:35 10:25

DODGEBALL: A TRUE UNDERDOG STORY
Coarse language, crude content. Daily 1:40 4:50 7:10 10:45

WHITE CHICKS
Crude content. Daily 1:30 4:40 7:45 10:35

WEST MALL 8
8882-170 St. 444-1829

THE PUNISHER
Brutal violence throughout. Fri 6:40 9:10 Sat 1:30 4:00 6:40 9:10

THE WHOLE TEN YARDS
Fri 7:20 9:40 Sat 1:20 4:20 7:20 9:40

STARSKY AND HUTCH
Fri 7:10 9:35 Sat 1:20 4:30 7:10 9:35

HIDALGO
Violence. Fri 6:35 9:20 Sat 1:20 4:30 7:10 9:35

HELLBOY
Violence. Fri 6:45 9:30 Sat 1:40 4:10 6:45 9:30

VAN HELSING
Frightening scenes, not recommended for young children. Fri 6:30 9:15 Sat 1:20 4:30 7:10 9:35

SCOOBY-DOO 2: MONSTERS UNLEASHED
Fri 7:00 9:05 Sat 1:50 4:15 7:00 9:05

HOME ON THE RANGE
Fri 6:50 8:55 Sat 1:20 4:30 7:10 9:35

CLAREVIEW
4211-139 Ave. 472-7500

SPIDER-MAN 2
Frightening scenes, unsuitable for younger children. Advance tickets available. No passes. Wed-Thu 12:30 1:00 3:40 4:10 6:45 7:15 9:45 10:15

THE NOTEBOOK
Suggestive scenes. Fri-Sun, Wed-Thu 12:30 3:30 7:45 10:20

TWO BROTHERS
Fri-Sun Wed-Thu 12:00 2:15 4:30 6:55 9:15

THE CHRONICLES OF RIDDICK
Violence. Fri-Sun Wed-Thu 1:40 5:00 7:55 10:25

GARFIELD
Fri-Sun 1:30 4:40 7:05 9:10 Mon-Tue 4:40 7:05 9:10

THE DAY AFTER TOMORROW
Not recommended for young children. Fri-Tue 9:45

SHREK 2
Fri-Sun Wed-Thu 12:50 2:55 4:55 7:00 9:05 Mon-Tue 4:55 7:00 9:05

HARRY POTTER AND THE PRISONER OF AZKABAN
Frightening scenes. No passes. Fri-Sun Wed-Thu 12:10 3:20 6:35 9:35 Mon-Tue 3:20 6:35 9:35

AROUND THE WORLD IN 80 DAYS
Fri-Sun 12:30 3:40 6:45 Mon-Tue 3:40 6:45

THE TERMINAL
Coarse language. Fri-Sun, Wed-Thu 12:40 4:50 7:30 9:25

DODGEBALL: A TRUE UNDERDOG STORY
Coarse language, crude content. Fri-Sun Wed-Thu 1:20 4:50 7:35 9:55 Mon-Tue 4:50 7:35 9:55

WHITE CHICKS
Crude content. Fri-Sun Wed-Thu 1:10 4:20 7:25 10:00

SOUTH EDMONTON COMMON
1525-99 St. 436-8595

SPIDER-MAN 2
Frightening scenes, unsuitable for younger children. Advance tickets available. No passes. Tue 12:01 midnight Wed-Thu 11:30 12:01 12:30 1:00 1:30 2:40 4:10 4:40 5:10 6:15 6:45 7:15 7:45 8:30 9:15 9:45 10:10 10:45

FAHRENHEIT 9/11
Disturbing content. No passes. Daily 1:00 4:00 7:00 9:45

TWO BROTHERS
Daily 12:20 2:50 5:20 7:40 10:10

THE NOTEBOOK
Suggestive scenes. Daily 12:50 3:50 6:50 9:40

THE DAY AFTER TOMORROW
Not recommended for young children.

SHREK 2
Fri 1:15 4:20 7:25 10:30 Sat 1:15 4:20 7:25 10:30 Wed-Thu 11:50 2:20 4:50 7:20 9:30

TROY
Gory scenes. Fri-Mon 6:45 10:15 Tue 6:45

HARRY POTTER AND THE PRISONER OF AZKABAN
Frightening scenes. No passes. Fri-Tue 12:10 1:15 3:20 4:15 7:00 9:10 10:00 Wed-Thu 12:10 3:20 7:00 10:00

THE CHRONICLES OF RIDDICK
Violence. Fri-Sun Tue 12:50 1:50 3:50 4:50 6:50 7:50 9:50 10:50 Mon Wed 12:50 1:50 4:50 7:50 9:50 10:50

GARFIELD
Fri-Sun Tue 12:00 2:10 4:20 6:30 Mon Wed Thu 12:00 2:10 4:20

WHITE CHICKS
Crude content. Daily 2:00 4:45 7:40 10:20

THE TERMINAL
Coarse language. Fri Sat 12:40 1:40 3:40 4:40 6:40 7:45 8:40 9:20 10:35 Sun 12:40 1:40 3:40 4:40 6:40 7:45 8:40 9:20 10:35 Mon 12:40 1:40 3:40 4:40 6:40 7:45 8:40 9:20 10:35 Tue 12:40 3:30 4:40 6:40 7:45 8:40 9:20 Wed-Thu 12:40 3:30 4:40 6:40 7:45 8:40 9:20 Star and Strollers screening. Tue 1:00

DODGEBALL: A TRUE UNDERDOG STORY
Coarse language, crude content. Fri-Sun Tue 12:15 1:30 2:30 3:45 5:10 6:40 8:10 9:10 10:30 Mon 12:15 1:30 2:30 3:45 5:10 6:40 8:10 9:10 10:30 Wed-Thu 12:15 2:30 5:10 6:40 8:10 9:10 10:30

THE BLIND SWORDSMAN: ZATOICHI
Gory violence throughout. Fri 12:30 3:15 9:45 Sat-Tue 12:30 3:15 7:15 9:45

SLEEPOVER
No passes. Sneak preview. Fri 7:15

WWE: GREAT AMERICAN BASH
Classification not available. Sun 5:00

GALAXY CINEMAS @ SHERWOOD PARK
2020 Sherwood Drive. 410-0150

SPIDER-MAN 2
Frightening scenes, unsuitable for younger children. Advance tickets available. No passes. Wed 12:30 1:30 2:30 3:40 4:30 5:30 6:45 7:45 8:45 9:45 10:40

THE NOTEBOOK
Suggestive scenes. Fri 4:20 7:20 10:20 Sat-Sun Wed-Thu 1:00 4:20 7:20 10:20 Mon-Tue 7:20 10:20 Star and Strollers screening. Tue 1:00

TWO BROTHERS
Fri 3:50 6:50 9:20 Sat-Sun Wed-Thu 12:50 3:50 6:50 9:20 Mon-Tue 6:50 9:20

DODGEBALL: A TRUE UNDERDOG STORY
Coarse language, crude content. Fri 4:40 7:10 9:40 Sat-Sun Wed-Thu 1:20 4:40 7:10 9:40 Mon-Tue 7:10 9:40

THE TERMINAL
Coarse language. Fri 3:30 7:00 10:10 Sat-Sun Wed-Thu 12:40 3:30 7:00 10:10 Mon-Tue 7:00 10:10

THE CHRONICLES OF RIDDICK
Violence. Fri-Tue 9:40

THE STEPPORD WIVES
Not recommended for children. Fri 4:20 7:40 10:15 Sat-Sun 1:20 4:20 7:40 10:15 Mon-Tue 7:40 10:15

GARFIELD
Fri 2:40 4:50 7:10 Sat-Sun 12:20 2:40 4:50 7:10 Mon-Tue 7:10 Wed-Thu 12:20 6:20

THE DAY AFTER TOMORROW
Not recommended for young children. Fri-Tue 10:30

HARRY POTTER AND THE PRISONER OF AZKABAN
Frightening scenes. No passes. Fri 3:20 6:40 9:10 Sat-Sun Wed-Thu 12:10 3:20 6:40 9:10 Mon-Tue 6:40 9:10

SHREK 2
Fri 2:40 5:00 7:40 10:00 Sat-Sun Wed-Thu 12:00 2:40 5:00 7:40 10:00 Mon-Tue 7:40 10:00

AROUND THE WORLD IN 80 DAYS
Fri 4:00 Sat 12:50 4:00 7:20 Sun 12:50 Mon-Tue 7:20

WHITE CHICKS
Crude content. Fri 2:50 6:20 9:10 Sat-Sun Wed-Thu 12:20 2:50 6:20 9:10 Mon-Tue 6:20 9:10

SLEEPOVER
No passes. Sneak preview. Fri 7:15

WWE: GREAT AMERICAN BASH
Sun 5:00

NORTH EDMONTON CINEMAS
1474-137 Ave. 732-2238

SPIDER-MAN 2
Frightening scenes, unsuitable for younger children. Advance tickets available. No passes. Tue 12:01 midnight Wed-Thu 11:30 12:00 12:30 1:00 2:15 3:15 3:45 4:15 5:15 6:30 7:00 7:30 8:30 9:30 10:00 10:30

FAHRENHEIT 9/11
Disturbing content. No passes. Daily 12:40 3:30 6:50 9:40

TWO BROTHERS
Daily 1:30 4:30 7:45 10:25

THE NOTEBOOK
Suggestive scenes. Fri-Mon Wed-Thu 1:10 1:50 7:20 10:10 Tue 3:50 7:20 10:10 Star and Strollers screening. Tue 1:00

THE CHRONICLES OF RIDDICK
Violence. Daily 1:40 4:50 7:15 10:05

GARFIELD
Fri-Tue 12:15 2:15 4:20 6:20 8:20 Wed-Thu 12:15 2:15 4:20

THE STEPPORD WIVES
Not recommended for children. Fri-Tue 1:45 4:15 7:30 9:50

THE DAY AFTER TOMORROW
Not recommended for young children. Fri Sat Mon Tue 12:50 1:40 7:05 10:00 Sun 12:50 10:00 Wed-Thu 7:05 10:00

TROY
Gory scenes. Fri-Tue 10:00

SHREK 2
Fri-Tue 12:10 2:00 3:30 4:10 5:40 7:40 9:55 Wed-Thu 12:30 3:00 5:30 7:40 9:55

HARRY POTTER AND THE PRISONER OF AZKABAN
Frightening scenes. No passes. Daily 12:10 3:00 6:20 9:20

AROUND THE WORLD IN 80 DAYS
Fri 1:20 4:00 9:30 Sat-Tue 1:20 4:00 6:55 9:30

THE TERMINAL
Coarse language. Fri-Tue 12:50 3:55 6:40 8:15 9:45 Wed-Thu 12:50 3:55 6:40 8:15 9:45

DODGEBALL: A TRUE UNDERDOG STORY
Coarse language, crude content. Fri-Tue 12:20 2:50 5:20 8:00 10:20 Wed-Thu 12:20 2:50 5:20 8:00 10:20

WHITE CHICKS
Crude content. Daily 2:10 5:10 7:50 10:15

SLEEPOVER
No passes. Sneak preview. Fri 7:00

WWE: GREAT AMERICAN BASH
Classification not available. Sun 5:00

FAMOUS PLAYERS
2950 Calgary Trail. 436-8977

KILL BILL: VOLUME TWO
Fri Sat Sun Thu 1:30 4:05 6:45 9:25 Mon Tue Wed 4:05 6:45 9:25

MEAN GIRLS
Coarse language, not recommended for young children. Fri Sat Sun Thu 1:00 3:45 7:35 9:40 Mon Tue Wed 3:45 7:35 9:40

ETERNAL SUNSHINE OF THE SPOTLESS MIND
Coarse language. Fri Sat Sun 12:30 4:00 8:45 Mon Tue Wed Thu 4:00 8:45

THE STEPPORD WIVES
Not recommended for children. Fri Sat Sun 12:50 1:25 3:20 3:50 6:50 7:20 9:30 Sun 12:50 1:25 3:50 6:50 7:20 9:30 Mon Tue Wed 3:20 3:50 6:50 7:20 9:30

AROUND THE WORLD IN 80 DAYS
Fri Sat Thu 12:40 1:10 3:30 4:10 7:00 7:30 9:50 Sun 12:40 1:10 3:30 4:10 7:00 7:30 9:50 Mon Tue Wed 3:30 4:10 7:00 7:30 9:50

RAISING HELEN
Fri Sat Sun Thu 1:20 4:15 7:10 9:55 Mon Tue Wed 4:15 7:10 9:55

SILVERCITY WEST EDMONTON MALL
WEM. 8882-170 St. 444-2490

SPIDER-MAN 2
No passes. Frightening scenes, unsuitable for younger children. Wed-Thu 12:15 3:30 7:00 10:10 Late show Tue 12:01

THE CHRONICLES OF RIDDICK
Violence. Showtimes not available.

THE STEPPORD WIVES
Not recommended for children. Showtimes not available.

GARFIELD
Showtimes not available.

SHREK 2
Showtimes not available.

THE DAY AFTER TOMORROW
Not recommended for young children. Fri-Tue 10:30

TROY
Gory scenes. Showtimes not available.

RAISING HELEN
Showtimes not available.

HARRY POTTER AND THE PRISONER OF AZKABAN
Frightening scenes. No passes. Showtimes not available.

AROUND THE WORLD IN 80 DAYS
Showtimes not available.

THE TERMINAL
Coarse language. Showtimes not available.

DODGEBALL: A TRUE UNDERDOG STORY
Coarse language, crude content. No passes. Showtimes not available. Famous Babes. Fri 1:00

WHITE CHICKS
Crude content. Showtimes not available.

THE NOTEBOOK
Suggestive scenes. Showtimes not available.

SLEEPOVER
Sneak preview. Showtimes not available.

WESTMOUNT CENTRE
111 Ave. Great Rd. 455-8728

THE TERMINAL
Coarse language. Fri Sat Sun Mon Tue 12:30 2:30 7:05 10:05 Wed-Thu 12:30 2:30 7:05 10:05

SHREK 2
12:00 2:00 4:45 7:20 9:50

HARRY POTTER AND THE PRISONER OF AZKABAN
Frightening scenes. No passes. Fri Sat Sun Mon Tue 12:15 3:15 6:45 9:40

SPIDER-MAN 2
No passes. Frightening scenes, unsuitable for younger children. Fri Sat Sun Mon Tue 12:15 3:15 6:45 9:40

THE NOTEBOOK
Suggestive scenes. 12:45 3:45 7:10 9:50

MOVIES 12
130 AVE - 50TH STREET 472-9779

CINEMA CITY 12
3633-99 STREET 463-5481

SHOWING AT BOTH CINEMAS

ENVY
Crude language. Fri Sat Sun Mon Tue 12:00 1:30 4:40 7:40 10:10 Fri Sat late night 12:00

HOME ON THE RANGE
Sat Sun 11:00 Daily 1:05 3:00 5:00 7:30 9:00 Fri Sat late night 11:25

SCOOBY-DOO 2: MONSTERS UNLEASHED
Sat Sun 11:00 Daily 2:00 4:45 7:10 9:35 Fri Sat late night 11:40

HELLBOY
Violence. Sat Sun 11:10 Daily 1:45 4:25 7:00 9:40 Fri Sat late night 12:10

NEW YORK MINUTE
Sat Sun 11:20 Daily 1:55 4:35 7:15 9:25 Fri Sat late night 11:30

VAN HELSING
Frightening scenes, not recommended for young children. Fri Sat Sun 11:05 Daily 1:40 4:25 7:05 9:55 Fri Sat late night 12:25

MAN ON FIRE
Fri Sat Sun 10:45 Daily 1:10 4:10 6:50 9:50 Fri Sat late night 12:25

How much is that doggy on the easel?

Harold Pearce's art has a canine source of inspiration

BY AGNIESZKA MATEJKO

"Drawing dogs is something that I do," says Harold Pearce as matter-of-factly as if he were explaining that he brushes his teeth first thing every morning. But for Pearce, drawing dogs has become more than a habit or a quaint hobby; it's a passion. Portraits of dogs line the long hallway to his studio, as if they were portraits of illustrious ancestors in some ancient castle. Inside, his studio's high, imposing walls are covered from floor to ceiling with cuddly dogs peering coyly from beneath their shaggy bangs, fearsome Labs that look like killing machines and wise old dogs with droopy eyelids that have seen it all. With these portraits of dogs bursting the seams of his stu-

dio it's no wonder that Pearce has already put on several exhibitions, the latest one being *Artist's Dogs: Some Dogs That Belong to People in Edmonton's Visual Arts Community*. In fact, dogs take up so much of Pearce's life that when I first called him for an interview, he

PREVIEW THE WORKS

was unable to speak to me. Why? Well, he was walking his dog, of course.

The strange thing is that a few years back, Pearce didn't even like dogs. It was his wife's idea to get a dog on top of the two cats the couple already owned. Pearce only grudgingly agreed to his wife's whim. "Then, I tended to walk him all the time," he laughs. But over time, Pearce and his new dog Paddy bonded. "We hung out together," Pearce explains. One day, Pearce was busily painting when he looked at Paddy and realized that right there

was the perfect model. "He was a natural subject," Pearce says. "He had everything to make a fascinating drawing: he had tonal value, volume, texture, lines." And best of all, Paddy was there all the time, lounging in different positions like an artist's model on a podium. That's when Pearce began to draw his dog every day. "It became a part of my routine," says Pearce. "I feed him, I walk him, then I draw him."

A FEW YEARS LATER, Pearce was sitting in a restaurant with a local curator when the discussion turned to artists and their dogs. Pearce grabbed a paper napkin—one that he still keeps in his studio as a souvenir—and began writing down a list of all the artists in town who are avid dog owners. List in hand, he began calling to arrange appointments with the artists and their pets in their studio. "It's a social evening," Pearce says. "I chat with the [dog's] family. I relax the dog, then I do photographs. Once every-

one is relaxed, I do some drawings." To ensure an informal, friendly atmosphere, Pearce sometimes takes his own dog along. (This strategy backfired once, as his host had a large canvas laid out on his studio floor and Pearce's dog disrespectfully walked right over it.) In this informal setting, Pearce takes on the role of a dog psychologist. "What I hope to get by meeting the dogs," he says, "is to get some sense of their personality—what about them is unique—and then convey some of their energy spirit in my work."

The more time Pearce spends with artists and their dogs, the more he realizes what a unique relationship exists between them. "It builds up as a bit of a conceit, maybe," he muses. "But because of them being artists, there is something a little dif-

ferent and special in the way they relate." It may be that artists are often solitary and spend many hours a day in the studio with only their pets to keep them company. Maybe dogs are the artist's only friends who don't have a dire need to share an opinion about their work. "In some sense maybe dogs are [artists'] confidants, alter egos and muses," Pearce speculates. "Curators and art historians are so interested in the intimate details of an artist's life, but they seem to totally overlook one of the most important beings in the artist's day-to-day existence." ☐

ARTIST'S DOGS: SOME DOGS THAT BELONG TO PEOPLE IN EDMONTON'S VISUAL ARTS COMMUNITY

By Harold Pearce • Rigoletto's Café • June 25-July 7

These are a few of her favourite rings

"Close looker" Shelley Sopher's photographs reveal the hidden treasures of the prairie

BY AGNIESZKA MATEJKO

Most of us head for the office first thing in the morning—or at least some other four-walled enclosure. At the end of the day the stories we tell usually include something about the computer crashing, the Xerox machine running out of ink or some other Ativan-requiring emergency.

But Shelley Sopher's "office" has no walls in sight, as it is the last remaining natural grassland prairie in Saskatchewan. That's where she heads for in the morning armed with a load of photographic equipment. Working alone on hilltops, she is surrounded only by the empty circle of the horizon as she searches for the teepee rings hidden beneath her feet. The white lines of jet fuel that crisscross the sky are Sopher's only reminder that it's actually the 21st century. The only interruption in her day is not the clanging of a fax machine or the shrill ringing of a cell phone, but an occasional gust of wind. (These winds can reach up to

100 kilometres an hour and easily blow her and her equipment down.) She vividly remembers lying low in the grass one afternoon, concentrating on videotaping some flowers, only to look up momentarily and find herself in the midst of a herd of deer who had, like ghosts, silently materialized around her. With this kind of a work environment, it's no wonder that Sopher's 12' x 14' floor and wall photographic installation *Old Man on His Back Tipi Rings* conveys a gentleness that seems like a timeless sanctuary in the midst of

PREVIEW THE WORKS

urban madness.

"People have to take their shoes off when they walk onto the installation," explains Sopher, who has laid out her photographs into a grid pattern. (They are laminated with an extremely hard surface used in supermarket floor ads.) "As soon as you do that, you know that you are entering a different space." Sopher's installation is just large enough to fill our peripheral vision with prairie grasses. "I wanted people to be in the same position I was when I was shooting," she explains. And just as Sopher did in the real landscape we have to look very carefully to discern the circles beneath our feet. "It's hard to notice the pattern," she

explains. "Teepee rings don't stand out. If you don't know what you're looking for, you wouldn't notice them. Even if you do know, it takes a while for your eye to become adjusted.... I was walking across this area and it took me two days before I could see the other circles."

HER 250 ASSEMBLED photographs create a precise replica of the hilltop where the teepee ring stands—well, almost precise. Although Sopher laid strings in measured grids like an archaeologist, the effect is still a mosaic, with stones occasionally overlapping and changing sizes. Sometimes the distance between the camera and the ground changes, creating a feeling that you are floating above the prairie like the wind. In some of Sopher's images a tiny and seemingly insignificant moment is immortalized. She has set her shutter speed at F22 so that when a breeze blows, the movement of the prairie grasses becomes a blur, like the cloudy lines of a waterfall in a vintage photo. From this microcosm of a fleeting moment, Sopher's installation transports us in one glance to the passage of

years. Each of the photographic panels (one on the wall and one on the floor) has been shot in a differ-



ent season. So within one moment we can see the same section of the prairie in the spring and in the fall—Sopher is still not finished

with this installation and plans to add two more panels with the other seasons. "You can't experience that at one time, not in real life," she says. "You can only experience it recorded in photography."

A poet friend of Sopher's calls her a "close looker." To me she's more like a native elder who opens my eyes wide to what has been under my feet for decades, but which has always eluded my perceptions. "A lot of people would not often look that way," Sopher says. "Even people who have lived on a farm or who walk a lot say that they haven't noticed these things before. It makes them want to pay attention when they are out." With Sopher's installation as a guide, we observe in once glance the time (and the timelessness) of the prairie. The effect is profoundly serene. "It's a part of that calming effect that you can't take it in all at once," Sopher explains. "You have to have your head down and walk in order to see it." ☐

OLD MAN ON HIS BACK TIPI RINGS

By Shelley Sopher • Edmonton City Centre West (10200-102 Ave, Food Court Level) • Lecture: Fri, June 25 (3-4pm)

Venice, anyone?

Merchant of Venice and *Twelfth Night*
head outdoors to Hawrelak Park

BY PAUL MATWYCHUK

It's a beautiful, sun-drenched day at Heritage Amphitheatre in Hawrelak Park, a day where the sky seems impossibly blue, the grass seems impossibly green and the sound of the wind rustling through the leaves of the trees seems impossibly calming. It's **River City Shakespeare Festival** time, "Shakespeare in the Park," as it's commonly called, and as director Marianne Copithorne watches Chris Bullough, Annette Loisel and Daniela Vlaskalic run through a few scenes from *The Merchant of Venice*, actor John Wright—Shylock himself—walks toward the picnic table to join me and his co-star Tiffani Mann. And the good weather doesn't seem to have affected him one bit. "I'm weary," Wright sighs as he climbs into his seat. "Too much fuckin' fresh air."

God bless John Wright—the theatre journalist's best friend, always ready with a good, hilariously grouchy quote. But it's hard to take Wright's grumblings seriously, given the fact that he keeps coming back to the park summer after summer. He estimates that this is the eighth time he's participated in the River City Shakespeare Festival—or maybe it's his tenth. (He's lost count.) He's appeared in everything from a Summer of Love version of *Much Ado About Nothing* to a post-apocalyptic take on *Macbeth*. He's played Malvolio (one of many, many Malvolios on his résumé), he's played Prospero, and this year he's playing one of Shakespeare's most problematic and debated-about characters.

"I'd never be cast as Shylock anywhere else in the country," Wright says. "I'm blond, I'm blue-eyed—I don't think people would look at me and say, 'Oh, he'd be a great Shylock.' But I love this character—he's so smart and cool and collected. But he's also a man obsessed with hatred, a man as much sinned against as sinning. He says [referring to his business rival Antonio], 'I hate him for he is a Christian,' but in that line you can see all those years of oppression finally catching up to

him. Is he a villain? I don't know—I can't play him as a villain. I can only play him as a man. And I think that when you get spit upon and kicked in the ass over the years, you start to get a little bitter. His reasoning, especially when he gets into the courtroom, makes absolute sense, and Shakespeare's written him some beautiful lines."

AT THE SAME TIME, it's easy for Shylock to come across as nothing more than a stereotypically heartless "money-grubbing Jew"—a man who, when he hears his daughter Jessica has eloped with Lorenzo, cries out, "My daughter! O my ducats! My ducats and my daughter!" Sure, Shakespeare gives Shylock the famous "Hath not a Jew eyes?" speech, one of the most eloquent evocations of mankind's shared humanity in all of English literature, but one may well question whether those dozen or so lines outweigh the content of the rest of the play, in which Shylock is abused, scorned and constantly referred to as a "devil" and a "dog." It's one of those flashpoint texts that's always being removed from libraries and high-school curricula, and it has a habit of stirring up so much controversy that, despite its fame, it's become one of Shakespeare's more infrequently performed plays.

"But," says John Kirkpatrick, the company's new artistic director, "when you read the play and you have a great actor like John Wright playing the part, the humanness and the grey areas that exist in the play all come to light. *Everyone* in the play comes off in a bad light at some point."

Kirkpatrick says that if any audience members or organizations, Jewish or otherwise, are upset by the production, he and director Marianne Copithorne would be eager to talk to them, but the company made a conscious choice not to seek anyone's blessing beforehand. "To not do a great piece of theatre because of p.c. sensibilities—that's no fun," he

says. "I feel that once you start asking permission, you're not going to do the piece of art you want to do. We're not out to court any controversy, though, and hopefully people will appreciate it in that light. The funny thing is, most people have opinions about the play and yet they haven't read it. I think it may surprise people."

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"It goes from moments of total slapstick comedy to moments of utter despair," agrees Wright. "Although people always focus on Shylock, it's really Portia's play—she's the main character. Shylock is just the secondary story."

PORTIA, WHO SPENDS much of *Merchant* disguised as a male lawyer, will be played by Annette Loisel. (Loiselle's become something of a Portia specialist, having played the identically named character in *Julius Caesar* in Hawrelak Park several summers ago.) Loisel will be sharing cross-dressing tips this summer with Tiffani Mann, who besides playing Jessica in *Merchant*, is taking the lead in the other Shakespearean play being staged in the park this summer, the gender-bending comedy *Twelfth Night*. She's been cast as Viola, the resourceful girl who capriciously decides to reinvent herself as a boy named Cesario after a shipwreck deposits her on the shore of the kingdom of Illyria.

"I make a very small man," Mann admits. "But there's that suspension of disbelief that [Viola's brother] Sebastian and I could be mistaken for each other, or that the Duke, Orsino, could mistake me for a man in the first place." It probably helps that Kirkpatrick (who's directing the production) has set the piece in the '80s and has conceived Orsino as a Prince-like character who feels even more at home in an environment where the line dividing the genders is a little bit blurry. "The sense of a woman in a man's shoes is part of what Orsino

likes about her," Mann says.

"I was trying to think of a modern-day equivalent of someone like Orsino," Kirkpatrick says, "someone who's in love with himself but also passionate and articulate about that love—who has a keen awareness of what a brooding lover he is, but also believes it 100 per cent. And then it hit me: Prince is that kind of person. He's got exactly that kind of articulateness and self-interest—and of course, the androgyny really benefits the play."

"What I also like about the part," Mann says, "is that you it's not often that you get to play with so many of the other actors. I think I get to play with almost everyone in this one."

"It's actually one of the biggest female roles in all of Shakespeare," Wright says.

"Really?" Mann says. "It really feels like an ensemble piece to me, the work everyone is doing."

"Well, here's the thing," jokes

Wright, who appears in the small role of the Sea Captain in the first scene and then completely disappears for the rest of the play. "I am so brilliant in my three and a half minutes at the top of the play that it's difficult for anyone else to come up to my standard." ☺

THE MERCHANT OF VENICE

Directed by Marianne Copithorne •

Written by William Shakespeare •

Starring John Wright, Annette Loisel and Troy O'Donnell • Heritage

Amphitheatre, Hawrelak Park • June 25-July 18 (odd-numbered nights at 8pm) plus July 4 and 18 (2pm) • 420-1757

TWELFTH NIGHT

Directed by John Kirkpatrick • Written by William Shakespeare • Starring Tiffani

Mann, Julien Arnold and Daniela

Vlaskalic • Heritage Amphitheatre,

Hawrelak Park • June 24-July 18 (even-numbered nights at 8pm) plus June 26, July 3, 10 and 17 (2pm) • 420-1757



Open House • Music • Food • Exhibition Openings



peep show

Harcourt House Arts Centre June 26, 2004 6 - 10pm
Harcourt House Arts Centre 10215-112 St. Edmonton 426.4180

Edmonton     

Two dead trolls with a modem

Wes Borg and Neil Grahn hope to strike TV gold with *The Geek Show*

By DARREN PARKE

"Are you nervous, Wes?" says Neil Grahn, a few minutes before taping begins. "Are you nervous about doing the show?"

Wes Borg, in "costume" (dirty, torn shorts and sweatshirt, wild red hair all over the place) turns away from his monitor to look at him, makes a noncommittal face, and sort of shrugs.

"I am," admits Grahn, suit and tie and slicked back, smirking, "a little bit." He has a deadpan, comic manner that makes anything he says, even if it's not particularly funny, still sort of amusing. It's hard to tell when he's joking.

Grahn and Borg, two out of Three Dead Trolls in a Baggie, are about to film the first of 13 episodes of *The Geek Show* in Borg's converted living room/studio. It airs September on CLT, and later on other CHUM stations. The premise is simple: Borg, the manic host, filters

through all the spam, porn and Al-Qaida head-chopping links on the Internet and serves up only the best and the funniest gags, animations and games he can get permission to broadcast. Grahn produces, directs and generally bosses Borg around on camera. They argue and banter about the sites, the show and what-not. Occasionally Borg plays a song.

"The ultimate goal with this is for us to become the Ebert and

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Roeper of the Internet," says Grahn.

"I don't want to be the fat one," says Borg.

"Wes will be probably the heavy-set one, unless he starts working out or something—and I don't see that happening."

I have to remind myself as I survey the set, the low-budget decor and the haphazard, improvised gags, that everything around me is meticulously crafted by the cunning minds behind some of the most successful independent comedy in the country. As two thirds of the celebrated Dead Trolls, Grahn and Borg collaborated on numerous projects for TV, radio and their website. "I came up with the concept for [the show]," Grahn

says. "I was thinking—you know, this would be *great* for a show, because this is just what Wes does half the time *anyway*. I would come over to his place and Wes would say, 'You should see this site' and I'd go 'Great' and go home and check it out and it'd be really funny."

I myself remember MP3.com from a few years ago, before it went tits-up. I had a music site there and nearly wet myself when it reached 50 hits, entitling me to about \$0.25. It was very exciting. One day, searching there for other Edmonton bands, I stumbled onto the Three Dead Trolls site. The *hundreds* of *thousands* of downloads of their songs had earned them almost \$40,000 from that site alone. In total, their songs, shorts and cartoons have been downloaded more than 2.5 million times, and altogether they've earned more than \$100,000 on the Web. Clearly, if anyone knows how to exploit the Internet for fun and profit, it's these shrewd technophiles.

TODAY THEY'RE FILMING the office humour episode, so the studio audience consists of three people with office jobs: Wes's old boss, a guy from Westworld Computers (who supplied some of the gear for the

show) and me. Our job is to drink beer (gaff-taped to hide the label), watch short cartoons from various websites, and clap every time Borg pulls out the remote and turns on the applause sign. Sometimes we're asked for comments. Not a bad gig—and there's a free *hat* involved—although between the tiny studio, the lights, the cast, the crew, the "crowd" and the weather, there was a small risk of heat-stroke.

"If it goes above 30 degrees this week, we're all going to die," observes Borg at one point. Could happen.

Even between takes, the cameras hardly ever stop. I'm told everything that goes on during the four-hour taping has comic potential, and even if it's too dirty, foul or irrelevant to put in the actual show it can always go on the website. For instance, a sweet young girl with limited English skills showed up canvassing for the Heart and Stroke Foundation. Grahn did a fairly tasteless but *hilarious* bit with her about strokes and got her to sign a release form. Later she came back after looking up the word "geek" in the dictionary, and sweetly demanded her release form back. She didn't want to be involved in the show at all. But they got it all on tape and, subject-

tively speaking, the whole thing was hilarious. Blurring her face would only make it funnier.

THE ACTUAL CLIPS from the Internet were pretty good too. The ones I saw were an office-related sketch from Homestar Runner, a security camera clip of an office worker going apeshit on his laptop and chucking it against the wall, and a Three Dead Trolls cartoon-exposé of Microsoft. It's hard to say how the whole thing will edit together, but if it's as entertaining as the shoot, they might have another cult hit on their hands. I ask Grahn what they'll do if this show propels them into the showbiz stratosphere.

"There's no if there," he says. "We know this is going to be totally a hit and go off the charts. Wes will buy a computer the size of his house first—his house will be small, but his computer will be *huge*—because Wes is old-school and he wants to go back to the big computers. And for me it's just going to be cars. Really obscure cars—like, mint condition Pacers and stuff like that, some of those AMC products. And hell, if we *do* make the \$20,000 each that we're *dreaming* of, it would even go crazier."

Dare to dream. ☛

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vueweekly.com. Deadline is Friday at 3pm

DANCE

BITCH Stanley A. Milner Library, Edmonton Room, 7 Sir Winston Churchill Sq. • Choreography by Kathy Ochoa • Part of The Works Visual Arts Festival • June 30, July 2 (8pm); July 4 (3pm)

CAPOEIRA Rice Howard Way, 100A St, 101A Ave (426-2122) • Brazilian dance that combines fighting techniques with choreography • July 1 (1pm)

MONUMENT AND VARIATIONS Rice Howard Way, 100A St, 101A Ave (426-2122) • A trio performance around Royden Mills sculpture • June 29, July 1 (2pm)

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • **New Lower Level Gallery:** *HANDWORK SERIES: TO THE BONE, IN THE BLOOD, FROM THE HEART:* Series by Calgary tapestry artist Jane Kidd; until July 7 • *FINE LEGS, GREAT CHESTS, HOT SEATS:* Works by NAIT's Advanced Woodworking and Furniture Design graduating class; until July 7 • Alberta Craft Council's Happy Hour: Wed, June 30 (5-8pm); free

ART BEAT GALLERY 26 St. Anne Street, St. Albert (459-3679) • Paintings by Andrew Rzewski

ARTSHAB STUDIO GALLERY 3rd Floor, Knol Building, 10217-106 St (423-2966) • Open noon-6pm • *ARTS HAB IN HEAT: THE SUMMER SHOW* New works by the residents of Artshab • Part of The Works Visual Arts Festival; June 25-July 7 • *THE SWEATY BALL:* Wed, June 30 (8pm); \$5

CENTRE D'ARTS VISUELS DE L'ALBERTA 919 95 Ave (461-3427) • *C'EST SI BON:* Artworks by Patricia Trudeau, Jeannette Ouellette, Yardley Jones and Mary Topping • Until July 7

KIMBELL ELEMENTARY SCHOOL GALLERY 1021 Whyte Ave (439-8210) • Open: Mon-Fri 11am-5pm, Sat. by appointment • *SUMMER SALON:* Oil paintings by Christl Bergstrom • Until September 30

CORBETT HALL East Lawn, U of A Campus, 112 St, 82 Ave • *RUSTING SCULPTURE:* Artworks by Robert

Byron Wilms • June 24-July 24 • Opening reception: Thu, June 24 (7-10pm); music by Mark Templeton

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • *JAMES WILSON MORRICE AND THE EUROPEAN LANDSCAPE:* Until Aug. 15 • *100 YEARS 100 PICTURES:* Until Sept. 19 • *CANADIAN CONTEXT:* Until Sept. 19 • *IMAGES OF EDMONTON:* until Sept. 19 • *THRILLER:* Artworks that incorporate cinematic techniques by various artists; until Aug. 29 • *IF IT AIN'T WHITE IT AIN'T RIGHT:* Artworks by Dean Drever; until Aug. 29 • *Children's Gallery:* *SPELLBOUND:* until Jan. 2005 • \$8 (adult)/\$6 (student/senior), \$4 (children 6-12)/free (member/children 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open: Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • *A SENSE OF CURVATURE:* Figurative clayworks by Don Wells • Until June 26

EXTENSION CENTRE GALLERY Faculty of Extension, U of A • Open Mon-Fri 8am-4pm • *MENOTS AND MODELS:* Artworks by Extension Centre's instructors • Until July 30

FAB GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm • *LINES OF SITE 2004:* *CONFLUENT VISUAL CULTURES:* Printworks by students and staff of the U of A department of art and design

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu-Fri 10am-9pm; Sat 10am-6pm; Sun 12-5pm • Eskimo soapstone carvings by M. Tunnellie. Indian and Eskimo silver and gold jewellery • Through June

FRESH BAIT GALLERY Shark Tank, 10249-97 St (231-9700) • New gallery showing artworks by emerging artists • Paintings by Ashley Andell • Through June

FRINGE GALLERY Bsm 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • *SPEAKING VOLUMES:* Paintings by Linda Carrairo • Until June 30 • Closing reception and talk: Tue, June 29 (1-4pm) • *JESSIE: A JOURNEY:* Photographic installation by Naomi Marathalingam; July 1-31

GALLERY DE JONGE 27022A Hwy 16A, Spruce Grove (962-9505) • Open Tue-Sun 11-5pm, anytime by appointment • Work by local artists Beth Coulas,

Earl Cummins, Henry de Jager and Mary Masters

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Front Room:** *MEMBERS ONLY:* Members exhibition; until July 17 • **Annex:** *I LOVE ALBERTA BEEFCAKE:* Naked show; June 17-July 17; opening reception Sat, June 26 (6-10pm) • **Peep Show and Drawing in Stride:** Draw some of Edmonton's locations such as the Provincial Museum, and the River Valley; Sat, June 26

JEFF ALLEN ART GALLERY Strathcona Place Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • Artworks by Jean Cuthbertson • Until June 30

JOHNSON GALLERY 7711-85 St (465-6171) • Open: Mon-Fri 9am-5:30pm, Sat 9am-5pm • Miniature etchings by Thelma Manary, Artworks by Myles MacDonald, Jim Painter, Wendy Risdale, Al Roberge. Pottery by Noburo Kubo • Through June

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Myles MacDonald, Jack Ellis, Glenda Beaver, George Weber, Joyce Boyer, Lois Bauman, Jim Brager, Meta Ranger. Bronzes by Gina McDougall-Cohoe • Through June

LANDO GALLERY 11130-105 Ave (990-1161) • Mon-Fri 10am-5:30pm, Sat 10am-4:30pm • **LLEWELLYN PETLEY JONES-EDMONTON AND AREA: 1930-1933:** Artworks on paper depicting scenes from the Edmonton and surrounding area • June 25-July 7 • Opening reception: July 3 (1-4pm)

LATITUDE 53 10248-106 St • Open: Tue-Fri 10am-6pm; Sat noon-5pm • **Main Space:** *EDEN.* Paintings by Jeff Nachtigall • **Projex Room:** *NOBLEBLEDS: AMERICAN BEAUTIES AND HEAVY-WEIGHTS:* Painting/installation by Penny Jo Buckner • Part of The Works Visual Arts Festival • June 25-July 7 • Opening reception: June 25 (8pm)

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • *CONSTRUCTED KNOWLEDGE:* Installation of sculpture and paintings with text by Marilyn Grabinsky • June 26-Sept. 5

MCPAG MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open 10am-4pm • *THE ART OF YOUTH:* Artworks by students of Memorial Composite High School, Stony Plain; until June 28 • Ceramic artworks by Bibi Clement; July 3-Aug. 4

MURUNGO GALLERY 12505-102 Ave • Open Tue, Wed, Sat: 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm • Sculpture, batiks, masks, paintings and wood carvings • June 26-Sept. 5 (open Canada Day 10am-6pm)

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St.

Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • *SCIENCE ON THE MOVE:* Until June 27

MUTTART CONSERVATORY 9626-96A St (496-8787) • *THE HISTORY OF CLOVERDALE:* Artworks by Robert Dixon • Until Aug. 20

OWL GALLERY 9853-90 Ave (439-0609) • *A BOMB SERIES* • Until June 24

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat 10-5pm; Thu 10am-8pm • *SEAFARERS AND FISHWIVES:* Photographic artworks by Jennifer Crane with a display from the Clothing and Textiles department of Human Ecology (U of A); until June 26 • *INTERPLAY:* Installation by John Graham and Jude Griebel; June 30-July 31; opening reception and Art Walk: Thu, June 30 (6-9pm)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open: Mon-Sun 9am-5pm • *WHERE ARE THE CHILDREN? HEALING THE LEGACY OF THE RESIDENTIAL SCHOOLS:* until Aug. 2 • *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:* Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **Spotlight Gallery:** *EVERY MOTHER'S FEAR: ALBERTA'S POLIO EXPERIENCE:* until Sept. 12 • **The Natural History Gallery:** • *BUG ROOM:* Live invertebrate display. Permanent exhibit • *THE BIRD GALLERY:* Mounted birds. Permanent exhibit • *TREASURES OF THE EARTH:* Geology collection. Permanent exhibit • *WILD ALBERTA GALLERY:* Permanent exhibit • Wild Alberta every weekend. Presentations start at 1 pm and 2 pm • Admission is half price Sat and Sun (9-11am)

RED STRAP ART MARKET 10305-97 St (497-2211) • Open: Tue-Sun 11am-5pm • Artworks by various artists and artisans • **2nd Fl:** *THAW:* Furniture design by Edmonton artisans; opening reception: Sat, July 3 (7-9pm); part of The Works Visual Arts Festival; June 25-July 7

ROWLES AND COMPANY GALLERY 10130-103 St (426-4035) • Open: Weekdays 9am-5pm, Sat 12-5pm • Glass blown sculptures by Mark Gibeau, Susan Gottselig, and Darren Petersen. Metal sculptures by Rogelio Menz and Raku by Joanna Drummond • **Hotel Macdonald:** Acrylics by Steve Mitts • **Westin Hotel** (Pradera Room): New oils by Audrey Pfannmuller

ST. ALBERT'S ART WALK • **Art Beat Gallery:** Simply Alberta: Artworks by Joe Haire • **The Bookstore on Perron/Gallery 7:** Paintings by Pat Trudeau, Judy Schafers, Peg McPherson • **Gemport:** Watercolours by Kim Schaeble; Delayne Corbett will be creating sculptures in the parking lot • **Modern Eyes Gallery:** Featuring artworks by Arlana Anderson-hale • **Pygmalion School of**

Fine Art: Watercolours by Joanna Moore, abstract artworks by Mariena J. Ruta • June 30 (6-9pm)

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • *TERRESTRIAL FORCES* Printmaking artworks by Karen Kunc • Until July 3

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq, 100 St, 102 Ave • **Main Floor:** *LINGUISTICS OF LANDSCAPE:* Artworks by Christine Hwang and Jennifer van de Pol • **Edmonton Room:** *BATS IN THE BELFRY:* Artworks curated by Dawn Sauters Dahl and Lisa Mizeri • **Theatre Foyer:** *EXPERIENCED RESONANCE:* Printworks by students from the University of Guelph • Part of The Works Visual Arts Festival • June 25-July 7 • **Centre for Reading and the Arts:** *MILLENNIUM IN A BOX:* Handmade books, a conceptual interpretation of where the millennium is leading by Canadian artists • Until June 30

STOLLERY GALLERY Nina Haggerty Centre for the Arts, 9702-111 Ave (474-7611) • *HUMAN RIGHTS AND CITIZENSHIP: THROUGH THE EYES OF ARTISTS:* Featuring artworks by the artists of the Nina Haggerty Centre for the Arts

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • *FACES AND PLACES:* Artworks by Alandra Allenbright, Bruce Allen, Doug Fraser, Susanne Loutas, Mary Lee Small, Helen Smith, Bruce Thompson, Pat Wagenveld • Until June 26

STUDIO 321 Rice Howard Way, 10168-100A St (424-8746) • Open: Sat-Sun 1-4pm • *THE FATHER-SON EXHIBIT:* Landscapes, florals, portraits by Marc Munan and sculptures by Louis Munan

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl, 11631-105 Ave (452-8906) • *A LUMINOUS SILENCE:* Artworks by Greig Rasmussen • Until June 30

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • *DIVERSITY:* Artworks by members of the Visual Arts Alberta Association • Open house: June 26 (all day) • Opening reception: June 26 (6-9pm) • Until July 17

VANDERLEELIE GALLERY 10183 112 St (452-0286) • Group show featuring paintings by gallery artists James Lahey, David Alexander, Sam Lam, Jonathan Forrest and Gregory Hardy. Sculpture by Isla Burns • Until July 6

WALTERDALE PLAYHOUSE (459-1076/481-

Continued from page 50

- **Art In The Lobby: A COMMON** Paintings by Romana T. Yuca and Sharon Greuter • June 23-26 (7pm); June 29-July 3 (1pm), Sun, June 27 (1pm)
- **END GALLERY** 12308 Jasper Ave • Open Sat 10am-5pm • Artworks by gallery artists
- **WOOD GALLERY AND STUDIO** 5410-50 Woodview Rd, (780-325-3904) • Open: Tue-Sat 10am-5pm, or by appt • Metal, wood and clay sculptures, paintings and furniture • Through
- **THE WORKS VISUAL ARTS FESTIVAL** Various venues throughout Downtown Edmonton, www.theworks.ab.ca (426-2122) • June 25-July 7
- **WORKS GALLERY** Commerce Place, 10150 101st Ave • Open: 10am-8pm; Sun, hol: noon-5pm • **PEACE, LOVE AND ROCK 'N' ROLL:** Posters by Bob Masse • Opening reception: Sat, June 26

EVENTS WEEKLY

your free listings to 426-2889 or e-mail them to events@vuwweekly.com. Deadline is Friday 3pm

CLUBS/LECTURES

- **ART FOR ANIMALS AUCTION** The Palace, 3223 101st Ave (490-0905) • Silent fine art auction, fundraiser to help support the Voice for Animals Society. Musical entertainment by Fiona Walker • Wed, June 30 (7pm) • \$20 • Tickets available at Earth's General Store, door
- **DESIGN IN SMALL CITIES** Citadel Theatre, 10101 Ave (426-2122 ext. 234) • Symposium presented by The Works Festival and M.A.D.E. featuring speaker Keith Orlesky; June 24-25 • **Lab Theatre: Does Size Matter and Other Breaking Questions for Small Cities:** lecture presented by Keith Orlesky; Thu, June 24 (7:30pm)
- **CAPITAL HEALTH BOARD MEETING** Community Gymnasium, Royal Alexandra Hospital, 10240 Kingsway Ave • Tue, June 29, (8:30pm) • Free
- **EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT** West Edmonton Christian Assembly, 6215-199 St (496-6094) • Meeting to discuss the proposed amendment to the Cameron Heights Neighbourhood Area Structure Plan, Ward 1 • Wed, June 30 (7pm)
- **HOPE FOR AFRICA ON HIV-AIDS NEW DRUGS** Grand Salon, la Faculté Saint-Jean, 8406 Marie-Anne Gaboury, 91 St (490-7332) • Lecture presented by Stan Houston • Sat, June 26 (2pm) • (members)/\$10 (non-members)
- **KARMA TASHI LING TIBETAN BUDDHIST MEDITATION SOCIETY** 10762 Whyte Ave (437-4888) • Lojong (Mind Training) Tape series meeting every Wed (7:30pm)
- **MARLENE SANAM FOUNDATION MEETING** Grand Salon, Faculté Saint-Jean, 8406 Marie-Anne Gaboury, 91 St (490-7332) • 5th anniversary annual general meeting • June 26 (1pm)
- **MYER HOROWITZ THEATRE** U of A Campus, 1000-114 St (451-8000) • Nick Wamock from *The Apprentice* with guests • Sat, June 26 (7pm) • \$35 • Tickets available at TicketMaster
- **7TH STREET GOING GREEN** 97 St, 118 Ave to 7 Ave (433-6804) • Sat, June 26 (11:30am)
- **POLICE/SECURITY/TERRORISM/DEMOCRACY** and FI Board Rm, Boyle McCauley Health Centre, 106 Ave • June Meeting of the Edmonton Committee World Movement-Culture of Peace • Debate and discussion by Federal candidates • Thu, June 25 (2:30pm)
- **SCRAPBOOK EDMONTON 2004** City Hall, City Room, 1 Sir Winston Churchill Sq • Scrapbooks to be photographed for Edmonton's online gallery • Fri, July 4, 25 (12-4pm)
- **THE TIBETAN BUDDHIST MEDITATION SOCIETY, GADEN SAMTEN LING** 11403-101 St (479-7744) • Learn about Tibetan Buddhism and meditation with Kushok Dhamchoe of Namgyal Monastery in India • Every Tues (7-9pm); beginning Every Wed (7-9pm) and Sun (11am-1pm): **meditation**
- **UPWARD BOUND TOASTMASTERS** Baker Centre, 10th Fl, 10025-106 St (477-2613) • Every Wed (7pm): Weekly meeting about public speaking and how to improve your communication and leadership skills
- **WASKAHEGAN TRAIL ASSOCIATION** • **Superstore** 175 St, Stony Plain Rd (968-2504) • Guided hike, approx. 10km at Wabamun Lake; Sat, June 19 (9am) • **Abbottsfeld Mall**, 101 Donalds, 30 St, 118 Ave (417-3254) Free guided hike, approx. 10km at Trappers Lake; Sun, June 20 (9am) • **Southgate Mall**, Southeast corner, 11 St, Whitemud Dr (968-2504) Free guided hike, approx. 11km at Gwynne; Sun, June 27 (9am)

(2-4pm) • Part of The Works Visual Arts Festival • June 25-July 7

LIVE COMEDY

- **THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Brian Work; June 25-26 (8:30pm) • Brian Work; June 25-26 (8:30pm)
- **LEGENDS PUB** 6104 172 St (481-2786) • Comedy Mondays With Yuk Yuks on Tour

THEATRE

- **CAROUSEL** Mayfield Dinner Theatre, Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Rodgers and Hammerstein's tearjerking musical adaptation of Ferenc Molnar's play *Liliom*, about an irresponsible carnival barker who is allowed to return from the dead for one day and try to repair the lives of the wife and teenaged daughter he left behind • Until July 4 • Tickets available at Mayfield Dinner Theatre box office
- **CHIMPROVI** Varscona Theatre, 10329-83 Ave (448-

0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Sat (11pm) except last Sat of each month

• **COMMUNICATING DOORS** Walderdale Playhouse, 10322-83 Ave (439-2845/420-1757) • Jan Neuman directs Alan Ayckbourn's ingenious comedy about a dominatrix who uses her discovery of a "closet door to the past," which allows her to travel back and forth in time between 1982, 2002 and 2022, to defeat a scheming, amoral murderer • Until July 3 • Tickets available at TIX on the Square

• **OCEAN'S ELEVEN AND A HALF** Celebrations Dinner Theatre, Oasis Entertainment Hotel, 13103 Fort Rd (448-9339) • Charming criminal Harry Ocean reunites his old gang of bumbling thieves in order to pull off a daring casino heist in this musical spoof of the film *Ocean's 11* • Until Aug. 7 • \$34.95-\$49.95 • For Tickets, call 448-9339

• **OH SUSANNA!** The Varscona Theatre, 10329-83 Ave, www.varsconatheatre.com/ohsussanna • Edmonton's live Euro-style variety show, featuring games, musical numbers and celebrity interviews, all presided over by international glamour-gal Susanna Patchouli and her co-host, Eros, God of Love • Sat, June 26 (11pm)

• **MAKING WAVES SWIMMING CLUB** www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Practices every Mon and Thu

• **METROPOLITAN COMMUNITY CHURCH OF EDMONTON** (429-2321) • Weekly non-denominational church services

• **OUT IS IN** (492-0767) • A youth arts project about GLBT issues, and addressing homophobia in schools and in the community • For more info www.ualberta.ca/~outsin or outsin@ualberta.ca

• **RIVER CITY SHAKESPEARE FESTIVAL** Hawrelak Park (425-8086/420-1757) • The Free Will Players return for their 16th season of outdoor Bardolatry with new artistic director John Kirkpatrick at the helm. Kirkpatrick himself directs the gender-bending romantic comedy *Twelfth Night*, starring Tiffani Mann as Viola, Daniela Vaskalic as Olivia and Julien Arnold as Malvolio, and Marianne Copithorne directs the controversial comedy/drama *The Merchant of Venice*, starring John Wright as Shylock and Annette Loisselle as Portia • June 24-July 18, Tue-Sun (8pm), Sat Sun (2pm); *Twelfth Night* (even evenings, Sat matinees); *Merchant of Venice* (odd dates, Sun matinees); no performances: Sun, July 11; no 2pm performance: Sun, June 27 • \$15 (adult)/\$11 (student/senior)/\$22 (passes for both shows); pay-what-you-can Tuesdays • Tickets available at TIX on the Square

• **SHOCKERS DELIGHT!** Varscona Theatre, 10329-83 Ave (433-3399/420-1757) • Ron Pederson, Jocelyn Ahl and Josh Dean star in this revival of writer/director Stewart Lemoine's wistful 1993 comedy/drama about golf, ballroom dancing, boilermakers, Biedermayer furniture and a romantic triangle involving a trio of 1950s university students • July 1-17, Tue-Sat (8pm), Sat (2pm) • \$18 (adult)/\$15 (stu-

dent/senior/Equity), Pay-What-You-Can: Tue evening and Sat matinee, Two-For-One: Fri, July 2 • Tickets available at TIX on the Square

• **THE SOPHISTICATED SOUNDS OF SONDHEIM** Kaasa Theatre, Jubilee Auditorium (420-1757/451-8000) • Presented by Edmonton Musical Theatre • Songs from *Gypsy*, *Company*, *Sweeney Todd*, *Into the Woods* and *A Funny Thing Happened on the Way to the Forum* are featured in this tribute to the famously witty Broadway composer and lyricist Stephen Sondheim, written and hosted by Colin Maclean • Until June 26 (8pm) • \$20 • Tickets available at TicketMaster

• **SURVIVAL: THE IMPROVISATION GAME** Third Space, 11516-103 St (424-6304) • Live, competitive improvisational comedy with "an element of danger" • June 24 (9:15pm) • \$5 (door)

• **THEATRESPORTS** Varscona Theatre, 10329-83 Ave (448-0695) • Presented by Rapid Fire Theatre • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Fri (11pm) • Tickets available by phone

bar/restaurant

• **THE ROOST** 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • TUE: Hot Butt Contest (8pm-midnight) with DJ Janny • WED: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • THU: Rotating shows: Ladonna's review, Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • FRI: **Upstairs:** Euro Blitz: New European music

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By ROB BREZSNY

ARIES Mar 21 - Apr 18

"Let that which stood in front go behind!" roared Walt Whitman in his poem "Respondez!" "And let that which was behind advance to the front and speak." That's the first clue you should meditate on in the coming week, Aries. Your second hint is from Bob Dylan, who could have been talking to you when he wrote these words for his song "The Times They Are A-Changin'": "The slow one now/will later be fast/And the first one now/will later be last."

TAURUS Apr 20 - May 20

Are you the type of person who is capable of altering your trajectory in midair? Let's say, hypothetically speaking, that you worked in the circus as a human cannonball. Let's say you had just been shot out of a cannon but sensed you were headed towards a spot on the ground a few feet beyond the safety net. Could you wiggle or shimmy in such a way that you accomplished a mid-course correction, ensuring that you landed where you wanted to? In my astrological opinion, Taurus, you could.

GEMINI May 21 - June 20

According to my research, astrologers and economic forecasters are about equally accurate in their predictions. The difference is that some astrologers can provide useful financial advice, whereas most economists can't distinguish a Mercury-Saturn conjunction from a transit by retrograde Venus. Given the fact that you're in a phase when you'll thrive on financial advice from a metaphysical perspective, I suggest you seek input only from the first type, the business-savvy stargazers. And since I'm one of them, I'm happy to offer you this tip: having a sensitive soul and spiritual yearnings is often an impediment to getting richer quicker, but for now the reverse is true for you.

CANCER June 21 - July 22

I have a pleasant assignment for you, Cancerian: decide what form of abundance is most important to you. Is it money? Friendship? The land you own? Is it romantic love or creative inspiration or your children? Of course, you probably value several different kinds of abundance, but your challenge right now is to determine the one that you prize above all others. Whatever you decide it is, it will flourish in the next four weeks.

LEO July 23 - Aug 22

You've got that look in your eye, Leo—that slightly demented, fervently giddy expression I see in you every now and then. Judging from previous experience, I surmise you're about to either launch a brave quest to the frontiers of your understanding or else hurl yourself into a sticky abyss where all the demons adore you. You realize there's a difference, right? One is scary fun and the other is

glamorous torment. Please go to your room, take 100 deep, slow breaths, and meditate about what you should do next to prove how much you love yourself.

VIRGO Aug 23 - Sept 22

Wal-Mart is famous for the stingy pay and benefits it offers its employees. But another giant chain store, Costco, is the opposite. It's so good to its workers that some business gurus disapprove. "From the perspective of investors, Costco's benefits are overly generous," says retail analyst Bill Dreher, quoted in the *Wall Street Journal*. He thinks the company's benevolence depresses its stock value because investors are afraid its profit margins aren't as high as they could be. But the fact is that Costco is very successful, and its five-year growth rate has been 10.1 percent annually, better than Wal-Mart's 9.8 percent. All this is preface, Virgo, for my warning that your gifts may also be criticized in the coming week. Be unfazed, please. Have faith that the best way to build your prosperity is to cultivate your generosity.

LIBRA Sept 23 - Oct 22

According to my reading of the astrological omens, you're about to receive a burst of attention—maybe even your 15 minutes of fame. If you don't especially care about being seen on TV, quoted in the newspaper or gossiped about by professionals, you should negotiate with fate to bring you a heightened visibility that's more useful and interesting. How about having your good work get more recognition and appreciation from the few people who really matter? I'm sure you can have a lot of influence on how your higher profile manifests, Libra. All you have to do is get very clear about what you really want.

SCORPIO Oct 23 - Nov 21

Your magical powers will be at a peak in the coming days. Reading people's minds will be the least of what you're capable of. I wouldn't be shocked if you were able to concoct love potions in your kitchen, get useful tips from the spirits of the dead or control the weather in your vicinity. Given the fact that you'll be able to accomplish wonders I can't even imagine, I'm reluctant to make a suggestion. Who am I to give advice to a potential superhero? But I feel it's my duty to let you know that the very best use of your magical powers will be as follows: to help those in need, to fight for justice and freedom and to conjure up miraculous sex.

SAGITTARIUS Nov 22 - Dec 21

Have you ever seen that bumper sticker that goes "I am brilliant and talented, but I have to do dumb and self-destructive things to relax"? Studies at the Free Will Astrology Think Tank have shown that a far higher percentage of Sagittarians exemplify this bad habit than any other sign. Even if you aren't dominated by it, you probably fall victim to it every once in a while. That's the bad news. The good news is that you now have the power to break its hold on you. By August 1, with hard work and a little grace, you could very well have earned the right to put the following bumper sticker on your car or refrigerator: "I am so brilliant and talented that I've discovered how to relax in uplifting ways that enhance my brilliance and talent."

CAPRICORN Dec 22 - Jan 19

Sometimes Zen masters with valuable teachings appear in the form of children playing or old folks in fading health or boring geeks you look down on. On occasion, crucial help can't arrive any other way except through bewildering riddles you barely understand or

seemingly trivial distractions that appear to be wasting your time. It's one of those phases right now, Capricorn. To get you in a good mood, here's some foolish wisdom from a baseball player, Yogi Berra: "When you come to the fork in the road, take it."

AQUARIUS Jan 20 - Feb 18

"Dear Reverend (or is it Irreverend?) Berra: After long meditation on what's missing from my relationship with God, I found the answer: a sense of humour. I realized I could never truly love or honestly communicate with a Supreme Being who doesn't chuckle. Alas, there doesn't seem to be a single joke in any religious tradition that's even slightly funny. Can you give me some hope?" Aquarius: You're in luck. According to my inside sources, the Divine Creator will soon unleash Her comic genius in your vicinity. You can expect a flood of playful teasing, mind-bending jokes and slapstick disruptions in the conventional wisdom—a comedy designed to provoke sacred, cleansing laughter. Here's even better news: She'll be laughing with you, not at you.

PISCES Feb 19 - Mar 20

In his poem "The History of My Life," John Ashbery poignantly refers to the death of his brother as a child. He quickly follows with self-mocking humour about how far that sad event forced him to grow up. "Ashbery is always vacillating between the unbearable heaviness and unbearable lightness of being," Fred Moranarco writes in *The American Poetry Review*, "as if moving between the two make both extreme bearable." I expect this will also be your forte in the coming week, Pisces: the ability to flow gracefully between profundity and frivolity, between penetrating explorations of complex mysteries and sweet celebrations of breezy delight. ☺

EVENTS WEEKLY

Continued from previous page

with DJ Ottawak, DJ Jazzy and male stripper
Downstairs: female stripper • SAT: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy, new music with DJ Dan and Mike
Downstairs: Retro music • SUN: Betty Ford Hangover Clinic Show Beer Bash; every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every

fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOODY'S 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay nightclub. Every Sun-Tue (7-12am): karaoke with Tizzy. Every Wed: game show. Every Fri: free pool. Every weekend: open stage, dance with DJ Arrow Chaser • No membership needed

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual,

transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

CANADA DAY CELEBRATIONS • City Hall, City Room, Plaza, Sir Winston Churchill Sq (496-8200); displays, music, workshops with Tandie McLeod; July 1 (11am-4pm) • **City Hall Wading Pool;** boat making; July 1 (12-4pm) • **Fort Edmonton** (496-8787) Dominion Day; July 1 (10am-6pm) • **Multicultural Heritage Centre,** 5411-51 St, Stony Plain (963-2777) Opening of the interactive community history corner featuring exhibits and presentations on the R.C.M.P.; Thu, July 1 (1:30-4pm) • **Reynolds-Alberta Museum,** Wetaskiwin, HWY 13 (780-

361-1351/1-800-661-4726) *Made in Canada:* Featuring Canadian inventions and ideas and radio-controlled aircraft demonstrations and display; July 1

DOWNTOWN WALKING HISTORY TOURS City Hall, Sir Winston Churchill Sq (909-8687) • Until Sept 12, Mon, thu 6pm; sat 2pm, sun 10am • \$10 (adult)/\$6 (child 16 and under)

GET-ON-THE-BUS REALITY TOUR Downtown to Borden Park (477-7544) • Tour, voice your concerns and party in the park. Presented by the campaign office of Janina Strudwick (NDP Candidate for Edmonton East) with Meghan McMaster (Edmonton Centre), and Chris Harwood (Edmonton-Sherwood Park) • Fri, June 25 (6pm)

SPRUCE GROVE STREET PERFORMERS FESTIVAL (962-8995) • July 1-3

GHOST TOURS Rescuer Statue, next to the Walderdale Playhouse, 10322-83 Ave (469-3187) • A Ghostly walk through Old Strathcona, Hear stories about ghosts, hauntings and the unknown • Until Aug. 11, Mon-Thu (9pm) • \$5 each

HOUSE AND GARDEN TOUR (451-8000) • Six of Edmonton's beautiful homes and gardens June 26-27 (11am-5pm) • \$35 (self directed tour)/\$50 (bus tour) • Tickets available at TicketMaster • Proceeds go to Alberta Ballet

NATIONAL ABORIGINAL DAY • Provincial Museum, 12845-102 Ave (378-9609) Dream Speakers Film; June 24-26 9

CLASSIFIEDS

If you want to place your Classified ad in Vue Weekly please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

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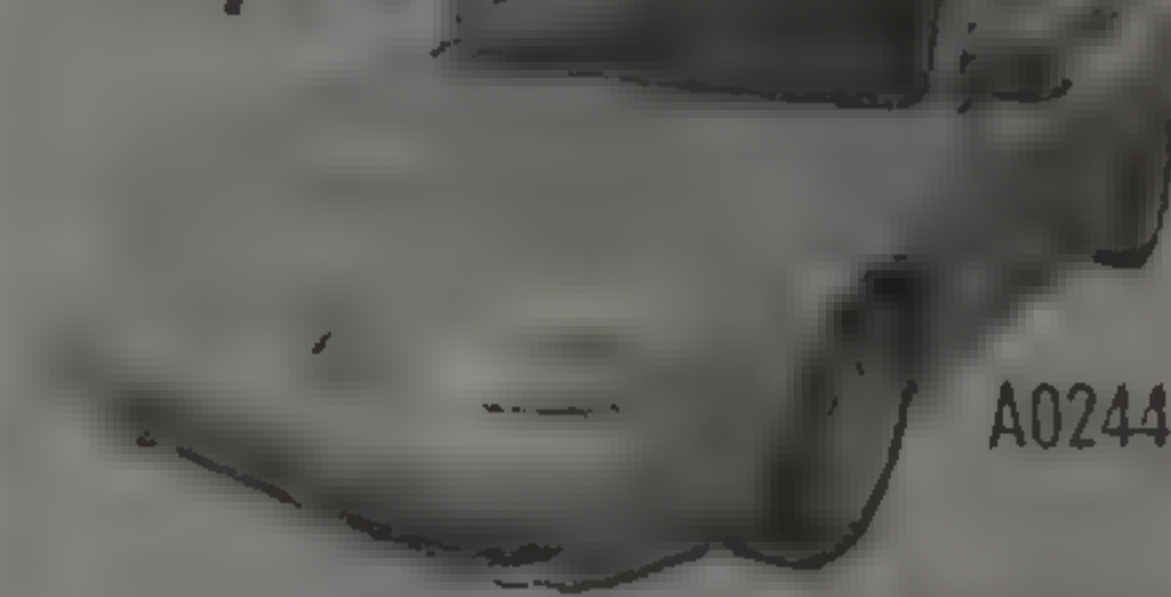
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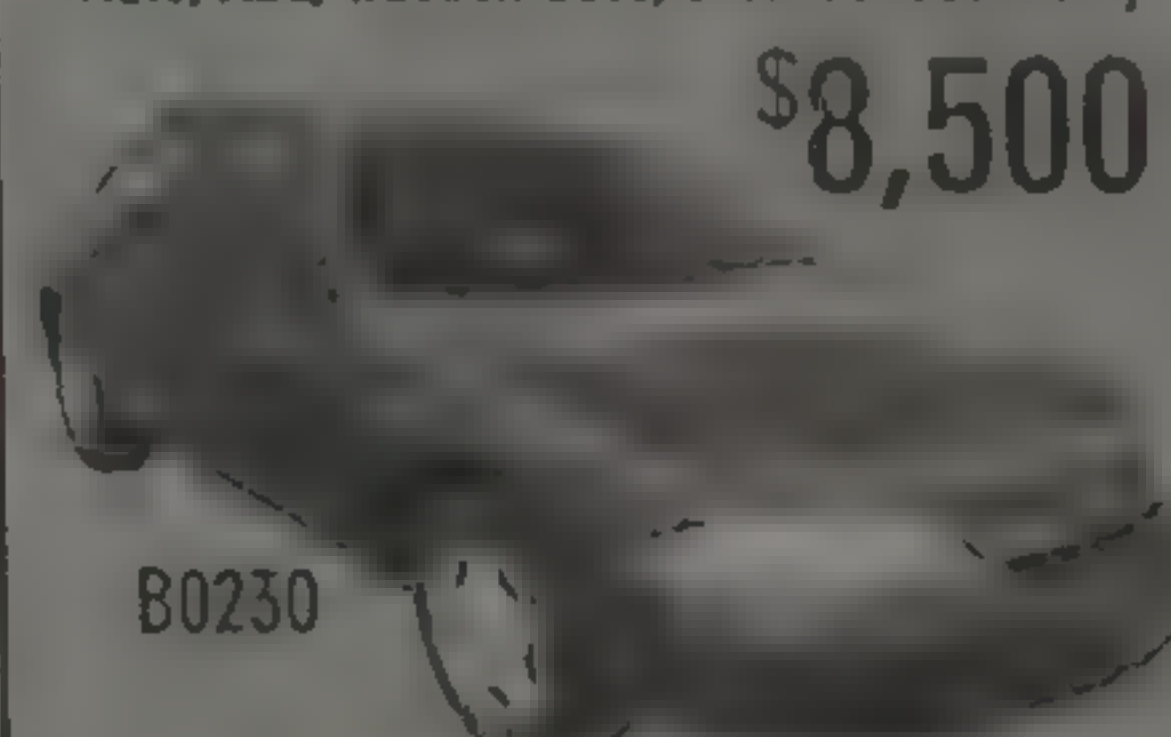
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personals

To the lovely tall lady driving the Santa Fe parked next to me at Sears Bonnie Doon Garden Centre Victoria Day afternoon. You were very charming & lovely as we waited in line. I was unusually tongue-tied, all sorts on my mind—my apologies. I would enjoy meeting you again. Latte? Dinner? Or some help in your garden? I would be honoured to make your acquaintance rpz375@telus.net

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Artist seeking very attractive fem 18-30yrs. to sit for photo studies for paintings. Tattoos, piercing OK. No exp nec. Tom days/eves 430-8009

Networks New Media is searching for artists to display their work within the café. Contact Angie (780) 439 0303 or networkscfe@hotmail.com

Voice for Animals Society is holding a silent art auction at The Palace, 3223 Parsons Rd on June 30, 7pm. Donations/submissions of artworks from artists would be greatly appreciated. If interested please phone 490-0905 or e-mail: info@v4a.org

40,00 sq ft of Red Strap Market! Artists, crafters, collectibles, antiques and more, growing fast. 10305-97 St, 497-2211

Seeking dancers for music video. Must have experience and ability to learn quickly. Info, benefits, registration Ph Krista, Media Masters 413-6999

Stride Gallery accepting submissions for the +15 Window Project. Deadline: June 30. For info www.stride.ab.ca or ph 403-262-8507.

Seeking attractive, exotic-looking model to play lead role in music video. Exp. in acting/dancing asset. Ph Krista, Media Masters 413-6999

GET YOUR ART ON! Harcourt House Arts Centre seeks participants for the 2nd annual Drawing in Stride. A drawing and walking fundraising event to take place on June 26, 2004. Register: Ph Jen 426-4180/e-mail: harcourt@telusplanet.net

Wanted: One male and one female actor for an upcoming Fringe play. Age range: around 25 to 30. For more info phone 434-5261.

SCREENWRITERS circle. First Tues of ea. Month @ 7:30pm. Call 429-1671 or visit FAVA.ca

Darksand looking for someone to do new web site for artistic credit. (780) 918-20-64, darksand5000@hotmail.com

Develop filmmaking skills at the MONDAY NIGHT CLUB: screenwriters, directors & actors workshop a scene for camera. \$2. Ph 429-1671 or visit FAVA.ca

Looking for spirited dancers & musicians (18-30yrs) for existing improvising collective. Marcus 430-6429

Visions of fantastical, magical, inspirational living storybook theatre troupe bazaar extraordinaire? Dancers/musicians/actors ph Marcus 430-6429

NFP looking for funding? Our BBQ event c/w entertainment will help. Call 440-9541 or e-mail fundraiser@musicale.ca

10th Annual Seven Hills Literary Contest: unpublished works; Children's Literature—deadline June 30. Memoirs—deadline July 31; Short Story—deadline Aug. 31. Info: Tallahassee Writers Association www.twaonline.org

musicians

Seeking a committed, unique and inventive Alt-Rock Drummer, with own kit. RaVeN 445-8754

Singer? Beginner to advanced. Looking for opportunities? We need you! Call 440-9541 or e-mail tellemore@musicale.ca

Musicians needed for studio recordings. Ph 429-2262.

volunteers

Sound & Fury Theatre seeks committed and enthusiastic board members and volunteers. Call Sheila at 433-4999 or visit www.soundandfury.ca

The River City Shakespeare Festival, June 24-July 18, seeks volunteers. Ph Sarah @ 425-8086 or visit www.rivercityshakespeare.com.

Volunteers needed for Kids University. Help with the literacy and numeracy sessions, field trips Ph 429-5701.

The Edmonton International Street Performers Festival: seeking volunteers to become super StreetFest 2004 volunteers in Old Strathcona's McIntyre Park and Theatre District from July 9-18. Ph 425-5162.

Teams needed for the Easter Seals 24-hour Relay "for the kids" in Edmonton. June 26-27 at Rundle Park. Sign-up on-line at www.edmonton24hourrelay.com or call Carmen at 429-0137.

The Sierra Club - Prairie Chapter and the Edmonton Bicycle Commuters' Society are looking for volunteers to help out with summer events. Contact the Sierra Club 439-1160, Commuters' 433-2453.

ing for volunteers to help out with summer events. Contact the Sierra Club 439-1160, Commuters' 433-2453.

VOLUNTEER TUTORS NEEDED! Can you read this? Many can't! Become a Tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided.

Check out the Easter Seals ON-LINE AUCTION at <http://auction.edmonton24hourrelay.com> for some great items. Bid and support Alberta Easter Seals March of Dimes.

Volunteers wanted for the Edmonton Klondike Days Association. Ph: Karen, volunteer coordinator 423-2822, ext. 21.

Musée Héritage Museum need a volunteer to help with collections inventory (spring/summer). Ph Ann Ramsden 459-1529 for info.

The Cycle Messenger World Championships July 2-4 need your help to make it a weekend to remember. Be part of the mayhem that is courier racing. Ph Lesley 780-988-8493, e-mail: lesley115@hotmail.com

Volunteers needed: The Devonshire Care Centre looking for people to volunteer with our residents, bistro and gift shop. Opportunities in recreation, OT/PT, nursing Ph 666-8050 ext 3200.

HELP A REFUGEE FIT IN: Help someone new be someone welcome. Become a Host Friend volunteer to a newcomer in Canada. No second language required, not a live-in program. Ph the Host Program at 424-3545.

Musée Héritage Museum need help with installation and takedown of exhibits, and ongoing research. Ph Jean Leebody at 459-1528 for info.

Help immigrants learn English in a conversation program, grammar and writing program, youth programs at the Edmonton Mennonite Centre for Newcomers. Two-hour week commitment, morning and afternoon positions avail. Volunteers ages 16+ ph Suzanne at 423-9677/sgross@emcn.ab.ca

Image is everything! We at IMAGE THEATRE are currently seeking forward-looking, goal-oriented volunteer board members! Interested? Call Brian 429-8843.

WANT TO GET SOME REALLY IMPORTANT PHONE CALLS? Edmonton's only 24 hour distress line answers calls from people in need. Next training starts in May. Ph 732-6648.

Volunteers wanted for Edmonton Chante, a French Song Festival. Bilingual is an asset. Info: Ph Jean-David (780) 469-4401 or jd.couture@edmontonontochante.ab.ca

Spruce Grove Street Performers Festival seeks volunteers for July 2-3 e-mail: Kerri at kgibson@sprucegrove.org or Ph 962-9194.

The YMCA Kids University summer program needs your help. This year Kids University is expecting to serve 150 kids over the course of six weeks, from July 5-Aug. 13. Volunteers will be needed to help with the literacy and numeracy sessions in the morning (10am-noon) and all day Fridays (10am-3:30pm). Contact Julia Woods at 429-5601 or jwoods@edmonton.ymca.ca.

Volunteers needed for The Great White North Triathlon (July 4): Marshals, Set-up, Tear down, Transition—Ph LeRoy 478-1388, or visit www.gwntriathlon.com

Clutter to cash - YESS: Bring gently used furniture and home decor items to FINDS Home Decor inc. Profits from items sold go to the youth Emergency Shelter Society. Ph 437-0766

Western Guide and Assistance Dog Society is currently looking for volunteer foster families for our puppies and adult dogs! Please contact Lindsey at (780) 944-8011 or e-mail: info@guide-dog.ca for more info.

Madeleine Sanam Foundation looking for volunteers: project developers, newsletter coordinator, fundraising coordinator for local/international projects. Send resume to Chantal ldc_prod@telusplanet.net

Online support ~ Abused Women share poetry, stories. Confidential. Free <http://groups.yahoo.com/groups/ITallStartsWithaWhisper>

Become a friend to a new Canadian. Share info on Edmonton's attractions, help practice English. Ph Dulari at Edmonton Immigrant Services Association 474-8445.

Are you experiencing difficulty in your life? We all face crises at one time or another during our lifetime. You are not alone. The Distress Line is open 24 hours a day, every day. If you need to talk, we're here to listen. Call The Support Network 482-4357.

Volunteers needed for research at the U of A. Were you suicidal between 15-24, and are you now under 26 yrs? Are you willing to help us understand the experience of being suicidal and recovering from suicide? Participation strictly confidential. Ph 492-6118, e-mail: teen.research@ualberta.ca for info

JAZZ CITY is seeking out enthusiastic Volunteers to help out with the 2004 Festival as JAZZ CITY Celebrates 25 Years! For more information call 432-7166 or visit www.jazzcity.ca

THE WORKS ART & DESIGN FESTIVAL
June 25-July 7. Needs volunteers.
Call (780) 426-2122

OUTGOING and enjoy working with people? Like learning about science and educating others? Dynamic hosting and educational volunteer positions available @ **Odyssey (tm)** Contact Violet 452-9100.

FOOD NOT BOMBS NEED VOLUNTEERS TO HELP FEED THE HUNGRY. Help out any Sat, 10am, Boyle St Co-op, 10116-105 Ave. Food serving 1pm.

Volunteer with your dog! Dogs should be at least 1yr old and obedience trained. The Chimo Project needs volunteers for animal-assisted therapy. 452-2451.

E.C.A.W.A.R. (EDMONTON COALITION AGAINST WAR AND RACISM) Volunteers welcome. www.wage-peace.com for info/contacts, Ph 988-2713.

TRAVEL THE WORLD! Discover a new culture while helping a newcomer to Canada settle and adjust to living in Edmonton. Visit, cook, and attend events and festivals with your newcomer friend. No second language required! Call Host Program at 424-3545.

New Home Immigration and Settlement Centre, offers programs and services to newcomers and their families tailored to meet their educational and social needs. Ph Barbara Nichols for info on volunteer opportunities 425-7869

The Sexual Assault Centre of Edmonton is in need of volunteers to take calls on our 24-hour Crisis Line. The hours are self-determined and you can work from your own home. Contact Heather at 423-4102.

TEAMS NEEDED for the Easter Seals 24 hour relay (June 26-27) at Rundle Park. Sign up on-line at www.edmonton24hourrelay.com or phone Carmen at 429-0137 ext 233.

Volunteer tutors needed!! Can you read this? Many can't! Become a Tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided.

Madeleine Sanam Foundation is looking for volunteers for projects for info ph 719-7708.

Brain Neurobiology Research Program at UofA seeks individuals suffering from **SOCIAL PHOBIA**

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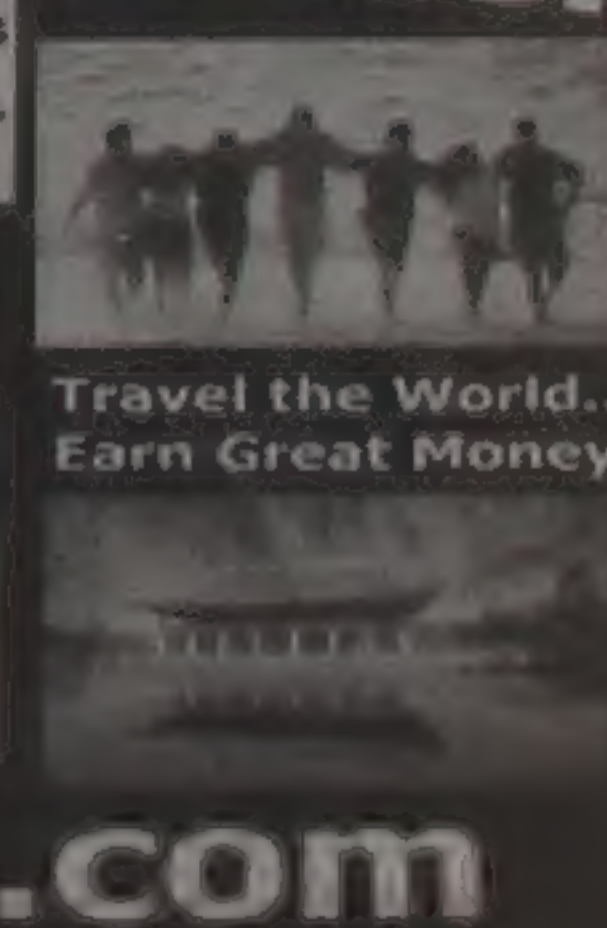
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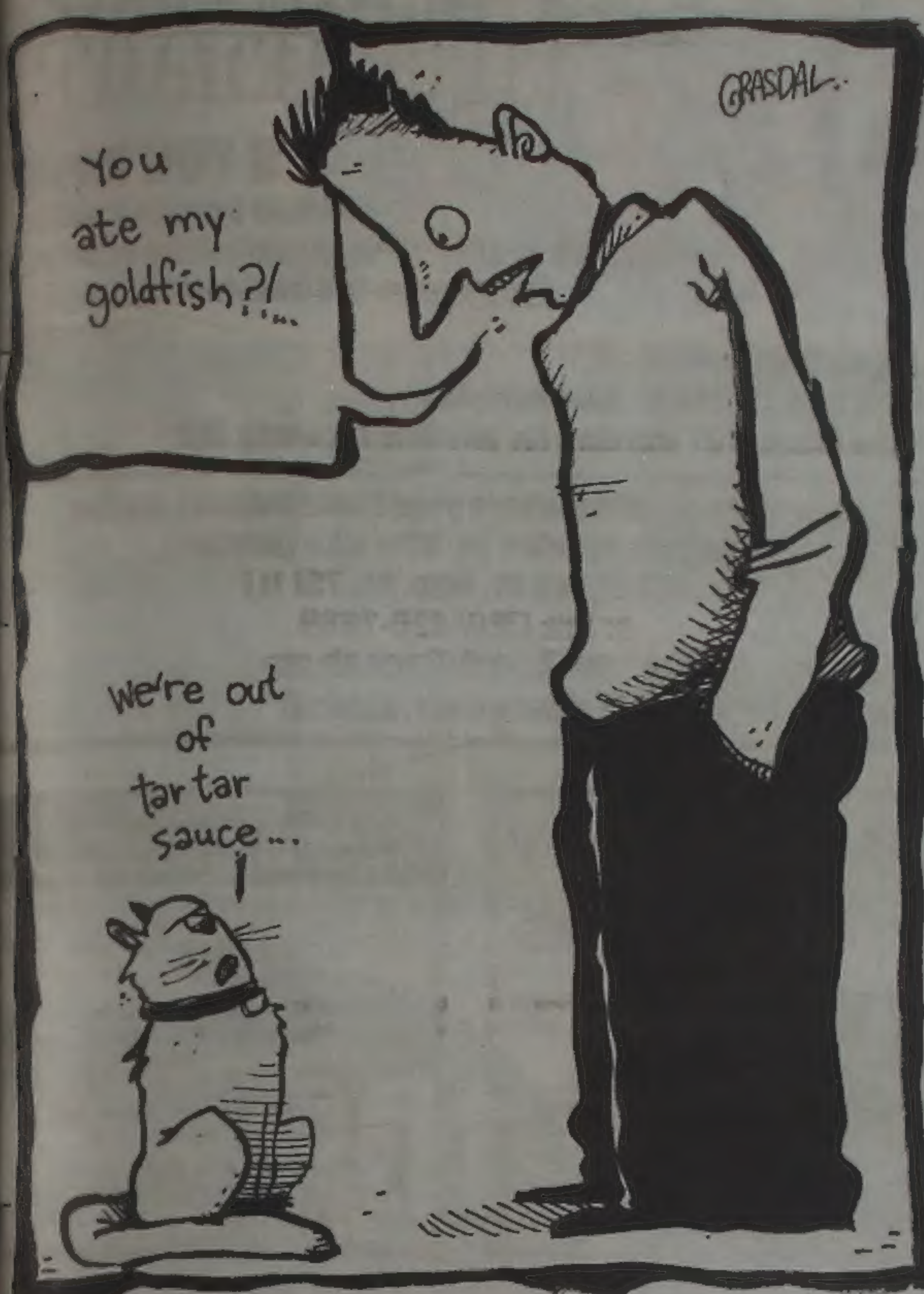
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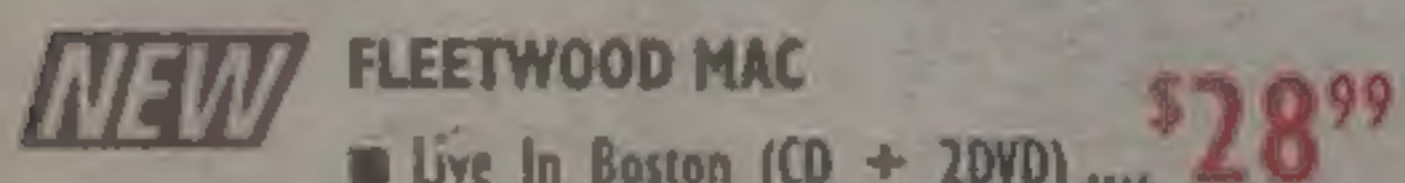
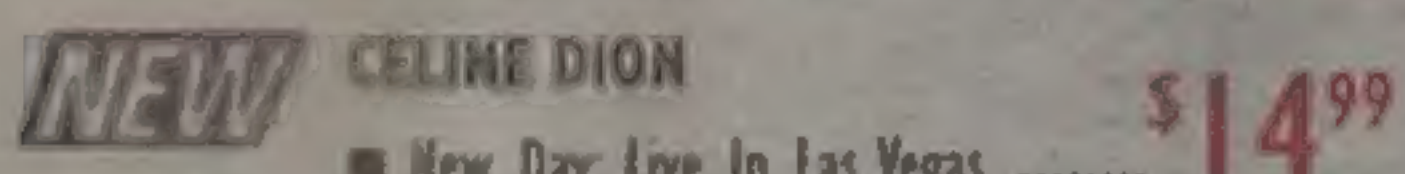
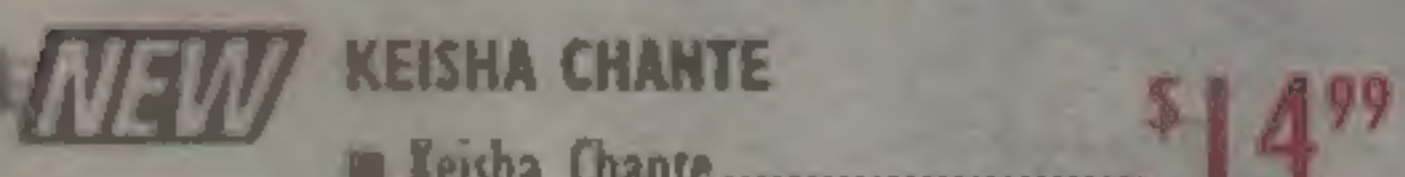
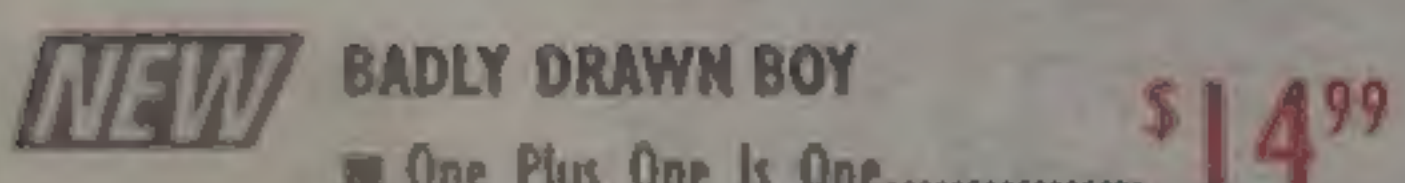
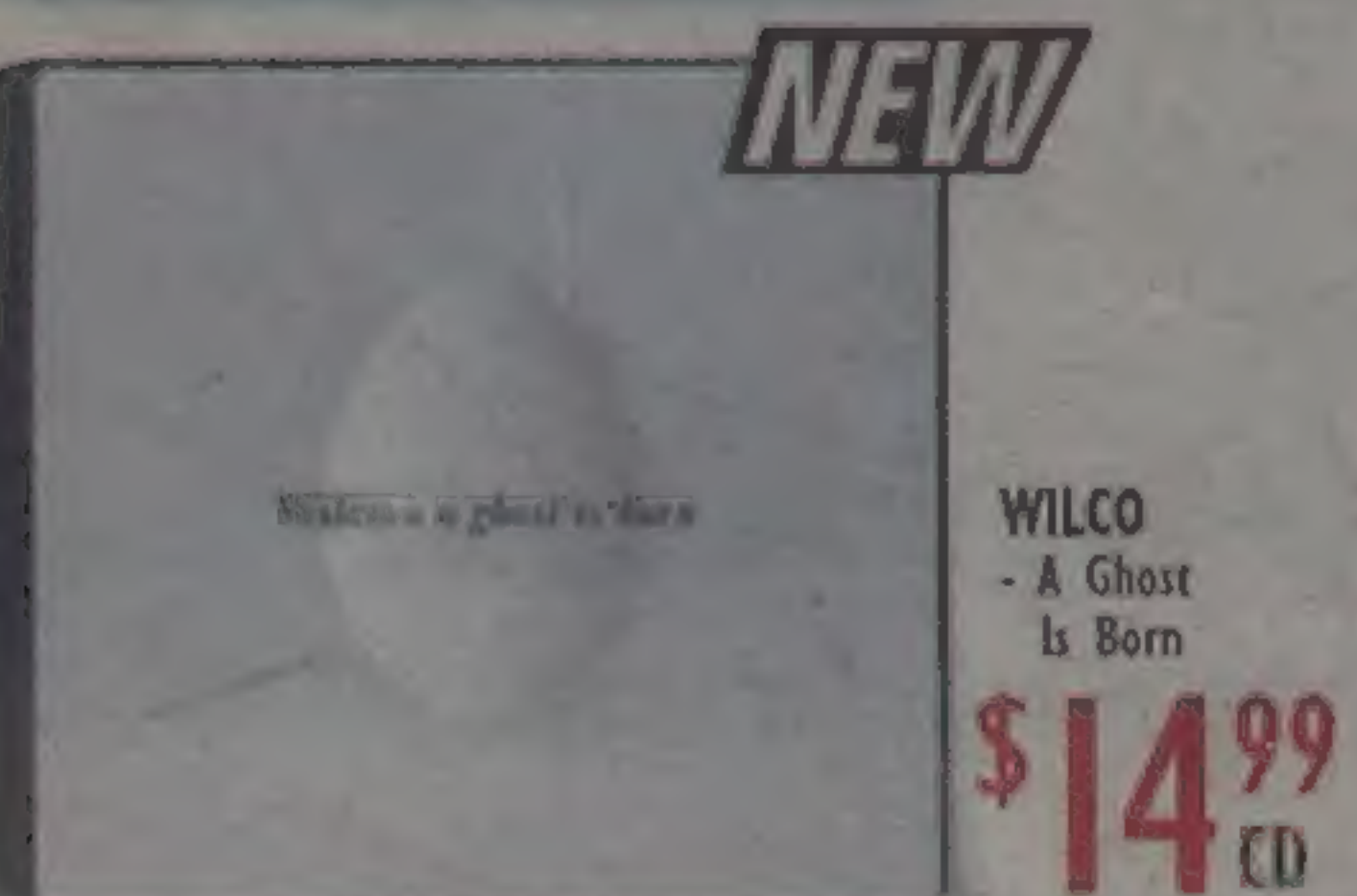
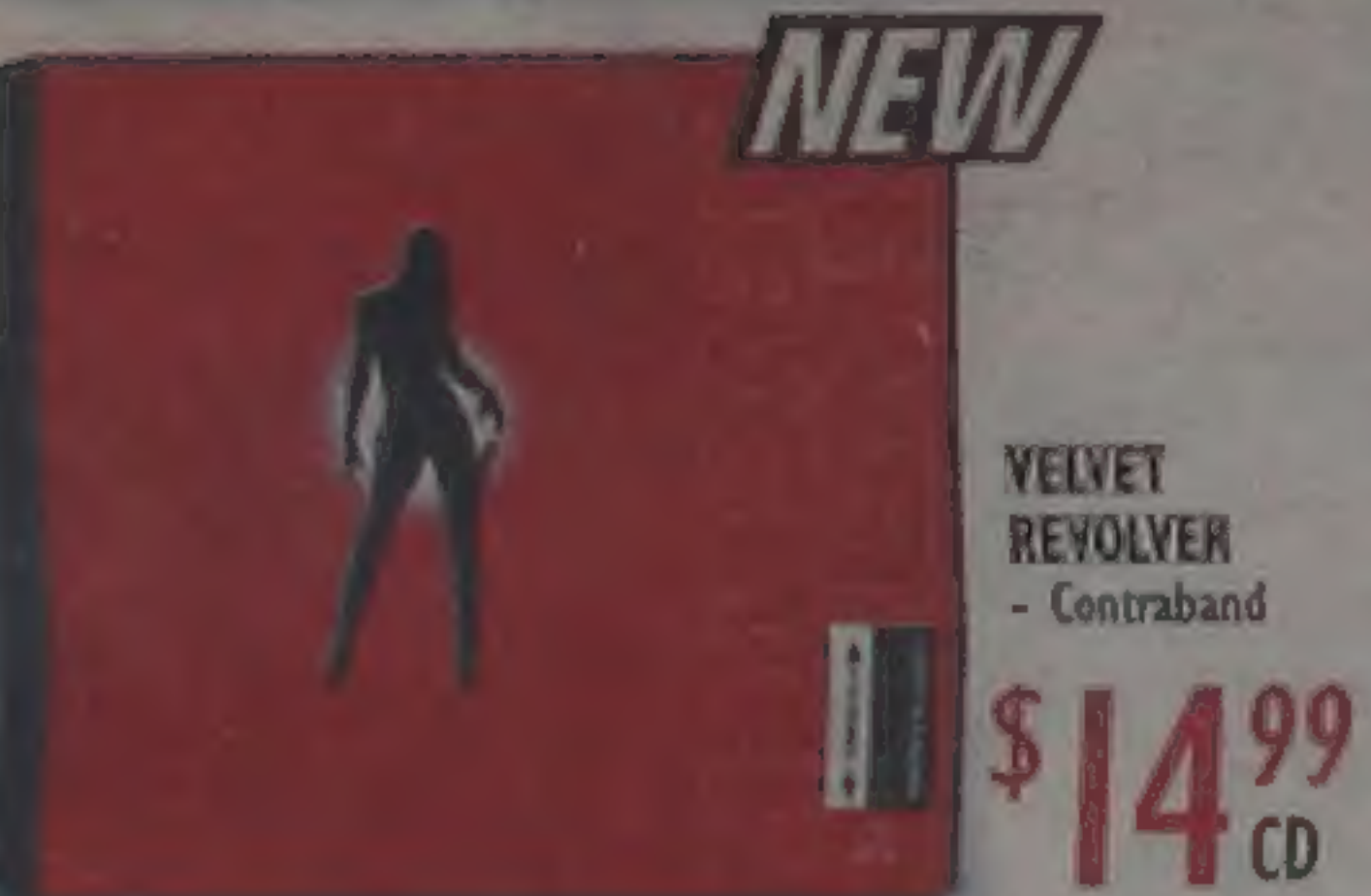
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